The NEW YORK
# CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

SEPTEMBER 25, 1918 PRICE TEN CENTS

EVELYN NESBIT

BACK UP THE ARMY AND NAVY!

**BUY WAR SAVINGS STAMPS**

# A RED-BLOODED, WORLD-WIDE SONG HIT

**Lieut. Gitz Rice's Terrific Hit from the Government Play "Getting Together"**

**Sung Everywhere Except in Enemy Countries**

**HERE'S YOUR COPY!**

Inspired by a Brave Tommy and written at the Battle of Ypres 1915
Keep Your Head Down Fritzie Boy
Words and Music by
LIEUT. GITZ RICE
1st Canadian Contingent
Marziale
Till Ready
Up to their eyes in clay,— Bil - ly and Jack and Jim - mie and Joe are
Hear-ing this ev' - ry night, He sent us a bunch of Ri - fle Gren-ades to
sing - ing all the day,— When they see a Ger - man,— Stick - ing up his
give us all a fright,— But he could - n't stop us,— We let out a
snout, They give him a chance to get out of France when they all shout!
roar, "We'll give you your fill of old Kais - er Bill and this d— war!"
CHORUS
"Keep your head down,— Fritz - ie Boy,— Keep your head down,— Fritz - ie
Boy —
Last night in the pale moon - light, I saw you, I
saw you, You were fix - ing— your barb'd wire— When we op - en'd—
— "rap - id fire!"—
If you want to see your "Vat - er in the Vat - er-
land" Keep your head down— Fritz - ie Boy"— "Keep your Boy."—
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2
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**Lead Your Audience as Lieut. Rice does, and They'll All be Singing It!**

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# U. S. TO USE 22 TRAIN SHOWS

### WILL BOOST LIBERTY LOAN

Twenty-two trains, carrying what will practically be the first railroad show ever given in the United States, will be used by the Government during the next Liberty Loan Drive, beginning September 28. Each train will consist of six or seven cars and is routed to exhibit in from three to four towns daily. The entire plan will be under the direction of the Treasury Department and has been worked out and developed by Arthur Vogtlin, the scenic export.

The idea first came into being when it was realized that, while there will be plenty of stimulation for the buying of Liberty Bonds in the larger cities, the smaller towns will be practically without anything of that nature. Accordingly, it was resolved to carry an exhibit to them.

The first car of the train will be a combination coach designed to afford eating and sleeping quarters for the men with the exhibit. Then will come one or two enclosed cars containing actual trophies of all descriptions from helmets to sabres and revolvers that have been brought over from the battlefields of Europe. After them will come cars bearing big guns, tanks and other huge paraphernalia also taken from the Germans in battle. Along the side and connecting each car will be a platform extending the entire length of the train and at the end of this will be a station for the selling of Liberty Bonds. Two lecturers will be with each train to describe the exhibits.

The schedule of each train has been already made out in Washington, the one for New York state being slated to start at Suffern on the first day of the drive. When each train gets within five miles of a town, sirens with which each is equipped, together with whistles of factories, will begin to blow to inform the citizens of its approach. Then the mayor and officials of the town, with whom communication has been established a week or so previous will march down accompanied by a band bringing the townspeople with them.

A bill board carrying the amount of bonds sold in a town during the previous drives will be exhibited in the trains and an effort participated in by the town officials, the speakers and the bond sellers, will be made to exceed it during the visit of the train.

### TIME CHANGES OCTOBER 27

The change in the time caused by setting the clock ahead one hour several months ago, will hold until Oct. 27, the last Sunday in the month, when timepieces will be set back one hour. This will cause all shows to open one hour earlier.

### TREASURERS CHANGE

Harold Beck is a new treasurer at the Maxine Elliott Theatre, and is assisted by Harry Bohm, also new at the house.

### MORAN DIDN'T WANT CONTRACT

Joseph F. Moran is all there when it comes to leasing one of his houses, as William A. Brady learned last week when he took over the Belmont.

Moran and Lyle D. Andrews, who own both the Vanderbilt and the Belmont, met Brady in their office to conclude the deal for the house, the latter expecting that he would have to sign a contract prepared by an attorney. Instead, however, Moran said to him:

"Mr. Brady, I don't think that I need ask a written contract from as good an Irishman as you and, if you are desirous of taking the Belmont, that is all there is to it."

Brady, surprised, said that he was; some three-star Hennessy was poured, and the deal was closed.

Brady is thinking very seriously of changing the name of the house to either the Wilson, in honor of President Wilson, or The Grace George, in honor of his wife. He intends opening it about the middle of next month with "Peter's Mother," an English play.

### ARNOLD DALY HAS A ROW

Arnold Daly, the Beau Brummel of the stage, and a film man said to be named McKeon, got into an argument in Moore's Cafe, on Forty-sixth street, Saturday night which, before it was ended, caused several of the bystanders to begin looking for the telephone number of the nearest hospital.

Daly and the man were dining at the same table when the argument arose, and finally reached the stage where the word "liar" was brought into play. That was the signal for fireworks and, according to others who were in the place, fists began shooting out in all directions. This went on for some time before friends could interfere, when both were taken in different directions on Forty-sixth street.

### COLLIER OPENS AGAIN

The difference between William Collier, star of "Nothing But Lies," and Aaron Hoffman, the author of the piece, which for a time threatened to make it necessary to obtain a new comedian for the piece, were adjusted last week and the play opened Monday in Wilkes-Barre, Pa. It is scheduled to come into New York some time during the next week, the Longacre remaining dark until it arrives.

### WOODS SEEKING THEATRE

A. H. Woods was reported early this week to be seeking a theatre in which to open his "The Big Chance" in New York and, among others, had considered the Fulton, but later rejected it. The piece is now in Philadelphia and is said to contain a real big hit possibility.

### BRADY LIKES "FOREVER AFTER"

William A. Brady, even before "Forever After" was brought to Broadway, liked the piece immensely but, now that it is here, is determined to put it over, and declared last week that he would spend $50,000 to do so.

### CURTIS IS DRAMATIC DIRECTOR

John Archer Curtis, who has been staging the "Parlor, Bedroom and Bath" road show for A. H. Woods, has been appointed dramatic director at Camp Wadsworth, Spartanburg. He left on Monday to take up his duties.

# ROAD SHOWS GET FAIR SUPPORT

### WAR EFFECTS NOT YET FELT

Road shows are meeting with varying success since the opening of the new season. Some are getting money, while others are not doing so well, which about resolves the situation down to the one that has always prevailed that shows which theatre patrons want will be supported, while those which they do not like will be neglected. The fact that the country is at war and that the casualty lists are daily growing larger, however, does not seem to put a damper on patronage.

Starting off the season at Newport News, "Flo Flo," the John Cort success, put out by Abe Levy and Max Plohn, played to good business and gathered in approximately $12,500 last week with three days in Norfolk and the last half of the week in Richmond. This firm also reports good business with "Her Regiment," playing mid-Western territory, and with "Watch Your Step" making the Southern jumps.

"Oh Boy," with Anna Wheaton, playing the Broad Street Theatre, Newark, week before last, got $9,000 for the week, being sold out after Tuesday. It also took in approximately $9,000 last week at the Bronx Opera House.

"The Eyes of Youth," on the other hand, has not been doing so well, having had a gross of only $1,400 in Syracuse two weeks ago. This was the week before the annual fair there, and that may have had something to do with the low total.

"The Brat," playing in Atlanta the last three days of last week, had takings of $3,700 for the session.

The A. H. Woods "Parlor, Bedroom and Bath" company started out strong, but did not do so well last week in the coal belt of Pennsylvania.

"Twin Beds," the former Selwyn success, of which two companies are now touring under the direction of A. S. Stern, is repeating its record of last season in that it is getting coin almost everywhere it appears. Playing to over $9,000 in St. Louis on its opening week, it has kept up that pace ever since, until its backer has concluded to put out a third company.

"The Very Idea," sent out by Sullivan and Buckley, is reported as not doing so well, it being possible that the piece is just a little too high-brow for other than big city audiences. With a cast numbering only seven or eight persons, however, it can make money on a lower general gross intake than most companies.

All in all, the season is just about as other seasons are, and companies keep going despite the increased railroad rates and other difficulties.

### AFTER TRIXIE FRIGANZA

Los Angeles, Cal., Sept. 20.—The Little Theatre, here, operated by John Egan, is contemplating the putting on of a series of intimate revues with Broadway casts, etc. An effort was made this week to get Trixie Friganza, now playing vaudeville in New York, to sign a contract.

### HELD UP BY PASSPORTS

The sailing of William J. Wilson and J. J. Sachs, who are in England, for this country, has been temporarily held up owing to the difficulty in obtaining passports. Wilson, being an American, is not having as much trouble as Sachs, it is understood, the latter being an Englishman.

Theatrical travelers generally report that it is much harder to get passports going eastward than it is to get them coming this way, because every one issued means that one less soldier can be taken on board a ship, which are crowded going over, but are practically sailing light when returning. Also, the authorities feel that every person who goes over will add just so much more to the food shortage on the other side, and are accordingly exercising the greatest discretion in issuing passports.

### CHANGE PULLMAN RULES

Washington, D. C., Sept. 21.—A decision of general interest to members of the theatrical profession was made today when Director of Railroads McAdoo announced that not later than Nov. 1 railroad and Pullman tickets will be sold at ticket offices in a single transaction.

Another decision of interest to professional people comes from the Secretary of the Navy. It is to the effect that advertisements of the Bay State Line, Colonial Line, Fall River Line, New Bedford Line, Joy Line, or other lines plying through Long Island Sound to outside waters beyond the Sound, shall not give information as to the times of sailings, departures, arrivals or intervals of sailings of the vessels.

### SETTLEMENTS HARD TO GET

Attornies who have in the past been able to arrange settlements with railroads in cases where baggage belonging to theatrical companies and acts was lost, report that they are experiencing much more difficulty in bringing about adjustments since the Government has taken over the railroads than before. Uncle Sam, they say, is not near so good natured in coming to an understanding in such cases, and when he does, takes good care that the amount is as low as possible. The attornies state that little more than $35 can be expected now from a claim for $100 damages, and other claims are settled on a like basis.

### BAILEY PICKS NEW CAST

Oliver Bailey has another show up his sleeve called "A Stitch in Time," with which he will open at the Fulton Theatre on October 15. It is written by himself and Lottie Meaker, and Irene Fenwick, Grace Carlyle, Ralph Kellard, Bob Cairns and several others have been already engaged for the cast.

### RIVIERA DOING FAIRLY

The "Yes or No" company that played at the Riviera, the new Shubert up-town popular priced house, last week, got in the neighborhood of $5,000. "The Copperhead," at the same house the previous week, ran close to $7,000.

### U. S. MAY TAKE OVER WORLD FILM

Negotiations are now pending that may result in the United States Government taking over the entire organization of the World Film Corporation, it was learned this week.

# WAR SHOWS GIVE LUNA PARK GREATEST SEASON IN HISTORY

## "Over There" and "The Submarine Attack," Both Do Remarkable Business—Concessionaires All Make Money—Past Attendance Records Broken

War spectacles had the call at Luna Park this year, "Over There" and "The Submarine Attack," each drawing more money than any two indoor attractions, holding forth at the big Coney Island pleasure park, during the season that is now coming to a close. Owing to the unusual business done by these attractions, Luna, which heretofore has always closed the Sunday after Labor Day, will remain open until October 1.

Over 50,000 soldiers of the Allied nations have visited the park during the Summer. The major part of these were, of course, Americans. Luna has enjoyed what might well be termed a banner season, attracting a larger gate this year than ever before in its history. The record for aggregate attendance not only was broken but several freak records were hung up, as well.

For instance, on June 9, the first of the lightless Sundays inaugurated last Summer, more people passed the gate than on any previous Sunday since the park was opened, some sixteen or eighteen years ago, all former records for Sunday attendance being beaten by seven thousand. When the "lights out" order was first promulgated; Coney Islanders were inclined to be decidedly pessimistic and many predictions were made that business would suffer badly.

However, as far as Luna was concerned, and the same may be said of all other Coney Island attractions, the "lights out" order proved to be a blessing in disguise, thousands of amusement seekers being attracted to the island, for the express purpose of seeing what it looked like darkened up. Luna, possessing the most elaborate electrical display, ordinarily, was naturally the center of attraction for the curiosity seekers.

Those who came to see what Luna looked like without its usual brilliant illumination, stayed, and what is more important, liberally patronized the various concessions, the rides being extremely popular with the younger element as a matter of course. Incidentally, there was more money spent per capita throughout the season, in proportion to the attendance, than in any previous season.

The park likewise did more business as far as its concessions were concerned this year than in the past eight years. A net increase of 120 per cent in this year's attendance was registered over that of last year. Labor Day this year was made notable at Luna, through the fact of more paid admissions being registered on that day than on any previous Labor Day in fifteen years.

An arrangement whereby soldiers and sailors were admitted to Luna on a split ticket proposition is understood to have been largely instrumental in rolling up this year's big attendance figures. The park's Kiddie Club Plan, which was worked in conjunction with a New York daily newspaper, was also a big success.

On July 17, over 10,000 children visited Luna, in accordance with the terms of the Kiddie Club plan, and on July 27 some 20,000 took advantage of the proposition. The children, of course, were attended by parents and guardians.

Next to "Over There" and "The Submarine Attack," Richard's Circus was the best paying indoor attraction. Under Sam McCracken's management, the circus has turned out to be a first rate money-maker. A curious feature of the season's business is the fact that the Chutes, the oldest outdoor attraction at Luna, did a bigger business than any of the more modern "rides."

All of the outdoor attractions, however, including all of the rides, did a highly satisfactory business this year. The baby incubator, which is a Luna Park landmark, incidentally, holding up as well as any of the new fangled money-catching devices. The "Trip to Melodia," a music show; Prof. Zancig, who, by the way, entertained such distinguished patrons during the season as Mayor Hylan and Ogden Armour; the Silver Glades, an ice-skating proposition, and the Hula Hula Theatre, introducing Hawaiian songs, music, dances, etc., all were well up with the leaders in the matter of attendance figures.

The Honeymoon Express, Dragon's Gorge, Witching Waves and the Red Mill, four old favorites, did more than their usual quota of business. A Red Cross picture theatre, the expenses of which were borne by Luna Park, and the gross proceeds of which were turned over to the Red Cross, also did exceedingly well.

While millions of people visited Luna during the season, not one accident occurred. All in all, the season at Luna was an unqualified success.

### CAN SWITCH ACT

With both the Winter Garden and the Central giving Sunday concerts, the Shuberts can now play almost the same program at both houses, the bills at both theatres last Sunday containing the same names in several instances, and with Willie and Eugene Howard, Anna Wheaton and Harry Carroll, Felix Adler and others appearing on both programs. Both houses are now being booked by Ed. Davidow, of the Putnam building, who succeeds Rufus Le Maire.

The bill at the Winter Garden was made up as follows: Eugene and Willie Howard, Anna Wheaton and Harry Carroll, Kitty Doner, McMasters and Berkes, Ada Mae Weeks, Felix Adler, assisted by Miss Frances Ross; Forres Huff and Fritzi von Busing, Fred and Adele Astaire, "Babe" Dakin and company, Julia Keltey, Isabel Rodriguez, Bisset and Bestry, and Mechan's Leaping Hounds.

The bill at the Central contained: Anna Wheaton and Harry Carroll, William and Gordon Dooley, Felix Adler, assisted by Miss Frances Ross, John T. Murray, Donaldson and Clark, De Haven and Nice, Sidney Phillips, Klein Brothers, Bath Brothers, Morin Sisters, "Babe" Dakin and company and Grace Anderson.

### BATES BROS. SHOWS OPENS

BIDDEFORD, Me., Sept. 21.—Bates Brothers Musical Comedy Company, an organization of twenty-two people, headed by Harry Morris and Dora Davis is and has been "cleaning up" since the opening night.

The company roster includes Harry Morris, Jack Gregory, Will Loker, Henry Kelly, Frank Pierce, Rip Haney, Geo. Parker, Budd Ross, Dora Davis, Gladys Butler, Sylvia June Moody, Esta Stanley, Helen Holden, Edna Huston, Peggie Saunders, May Hartford, Billie Witherell and Rose Emmonds.

Business staff—Bates & Crawford Attractions Co., owners; W. S. Bates, manager; Rip Haney, business manager; Jack Gregory, stage manager; Frank Pierce musical director; Budd Ross, properties; Rose Emmons, wardrobe mistress. C. O. Tennis, of New York, is booking the attractions.

### GILLETTE WRITING FOR SOLDIERS

William Gillette is reported to be busily engaged turning out a new play for the use of the soldiers in the several cantonments. He intends to let them use it gratis.

### PITTSBURGH LIKES "THE CANARY"

PITTSBURGH, Pa., Sept. 23.—A filled Nixon Theatre saw tonight the premier presentation of the vehicle Charles Dillingham has provided for Julia Sanderson and Joe Cawthorn and liked it. Although the performance ran far beyond the line limits of the usual musical show, the approvals showed no diminution. Joe Cawthorn, Sam Hardy and the inimitable Maude E. Burne are a guarantee of good fun even singly; together they make an attraction hard to beat.

Many plots have revolved around the disappearance of a jewel. One can readily understand why Harry B. Smith, who adapted the piece from the French, chose to call it "The Canary." There is really a plot. Since much of it hangs upon the swallowing of the yellow diamond by Timothy, a faker of antiques, in the person of Joe Cawthorn, the legion who know his comedy, and love it, will understand he is in his element.

Dainty Julia Sanderson is more charming than ever. Sam Hardy is almost as busy as he was last year in "The Riviera Girl" and, in the first act, fully as funny. Doyle and Dixon do the things they are famous for and the audience could hardly get enough of them.

Maude E. Burne is as clever as when she paralyzed Pittsburgh with laughter by her slavey in "A Pair of Sixes." Vera Maxwell, Dixie Gerard, Eliza Gordon, Edna Bates and Elsa Thomas were acceptable in what they had to do, principally dancing.

The music by Ivan Caryll, with interpolations, one of them by Irving Berlin, does not reach any heights, but several numbers have the requisite go, and there is a melody, "Thousands of Years Ago," that does its composer, Caryll, great credit.

A good word must be said for the mounting given the piece and the costumes. Both display Mr. Dillingham's intention to do full justice to his new stars. The first and third act settings are admirably done and the gowns and costumes worn by the good-looking chorus of thirty or more are fetching to a degree.

### YIDDISH "POTASH" OPENS

"Potash and Perlmutter" opened a week's engagement at the Lexington Avenue Theatre last Sunday afternoon. Additional matinees will be given today (Wednesday) and Saturday.

Sam Mann, Jewish character comedian, late of the Winter Garden, essays the role of Mawruss, and Bernard Bernstein, popular comedian of one of the best Yiddish companies in the country, portrays the character of Abe. Henrietta Schnitzer has the leading female role.

Others in the cast are Ben Adler, Hyman Mysel, Joe Cogert, William Conrad, Phil Nest, Sig. Shinkman, Sadie Klein, Ida Kessler, Gertrude Cogert, Belle Rose and Anne Lamore.

Following the close of the Lexington avenue engagement, the play will go to the Standard for a week, after which it will go on the road under the direction of William Morris. Louis Stern is handling the publicity.

At Sunday's performances, Jewish soldiers and sailors were admitted free of charge. The Secretary of the State of New York was on hand and made an address to the men in uniform.

Klaw and Erlanger's "Ben Hur" will follow "Potash and Permutter" into the Lexington, opening Monday, September 30, for an indefinite run.

### NICK SCHENCK LEASES HOUSE

Fort Lee is throwing out its chest because Nicholas M. Schenck, owner of Palisades Amusement Park and general manager of the Marcus Loew chain of theatres has leased the home of W. R. Goodman, on Edgewood Lane and Bluff Road, Palisade, and has moved his household to that vicinity.

### GOT LITTLE MONEY

"Another Man's Shoes," "Jonathan Makes a Wish" and "Over Here" closed Saturday night. On one night during the week "Over Here" played to $61, and "Jonathan Makes a Wish" to $17. "Mr. Barnum" also gave up the ghost, as did "Crops and Croppers."

# BLANEYS PLAN STOCK CO.'S IN ENGLAND

## HAVE NEW IDEA, THEY THINK

What is believed to be a plan never before tried in England is being developed by Harry and Charles Blaney and, if it is carried to a point where it is deemed feasible, the brothers will soon open a theatre in London and put on American and other plays with American casts just as is done in this country now in scores of stock houses.

Harry Blaney will shortly sail for England to discuss the proposition with interested parties there and, upon the decision he makes after that trip, will depend whether or not the scheme ever goes any further. If it does, the London house will only be the first of a chain that will have theatres in Liverpool, Manchester and other cities.

England, it is said, has never had stock organizations as they are known in the United States. They have what are known as repertory theatres, but when a piece is successful in one of them, it plays on and on until its popularity is exhausted. Then another is put on in its place. The American idea of putting on a new play each week, however, is said to be new and that is what the Blaneys have in mind.

Provided the scheme is started after Harry Blaney arrives on the other side, the first show should be ready to open about the first of the new year, the company all to be taken from this side and to be known as the All-American Stock Company. First the Blaney melodramas will be given a trial and afterward other American pieces will be produced. Standard English pieces will likewise be put on, all handled in the usual way followed in American stock houses, where the audience is sometimes invited to meet the leading man and women and other means adopted to make them favorites in the immediate community. American methods of billboard advertising and press-agenting will likewise be tried, the paper used probably being printed in this country. Such methods of swelling the box office receipts are not common in England, it is said, but, if tried, would probably prove as successful there as here.

Another idea that will be used also is the presenting of plays which have appeared in London but have not been overwhelming successes, the belief being that the English outlying towns look toward London theatrically much as do other cities in the United States toward New York.

A house seating 2,000 is said to be alreary under consideration by the Blaney brothers and those with whom they have been in correspondence in England.

### RUSSELL D. JANNEY SUED

Russell D. Janney, the producer who recently presented "The Garden of Paradise" at the Studebaker Theatre, in Chicago, has been sued by Joseph F. Taylor and Edwin M. Miller, photographers of Chicago, who charge that he is indebted to them for $161 for work. Harry Saks Hechheimer represents the complainants in the action.

### PALISADES PARK CLOSES

Palisades Park closed for the season last Snuday. The park, according to report, has enjoyed a highly prosperous season, in common with most of the outdoor resorts, in and around New York this summer.

### LADY MINSTRELS OPENING

BRIDGEPORT, Conn., Sept. 23.—Gus Hill's "Lady Bountiful Minstrels" opens the season Wednesday night, Sept. 25, at the Park Theatre here.

### "THE WAR ANGEL" COMING

"The War Angel," a new play which tells a story of the Red Cross, by Lorin Howard, is scheduled for an early production.

# SWANN SCORES TREASURERS OF THEATRES

### THINKS THEY AID TICKET "SPECS"

Declaring it as his belief that theatre treasurers are at least partly to blame for the high prices theatregoers have to pay speculators for tickets, District Attorney Edward Swann intimated Monday that he would summon the box office men to his office and get them to tell him what they knew of ticket speculation. Judge Swann had a number of "specs" before him Monday, at which time they told him that they got tickets from the treasurers by paying them so much per ticket.

The district attorney, at the hearing which followed the rounding-up of several scores of speculators last Saturday and Sunday, announced that he would ask for the revocation of the licenses of the speculators, whom he characterized as parasites, pests and profiteers. The hearing lasted the greater portion of the day. One instance of profiteering by the speculators of which the District Attorney's office has evidence is that of a United States soldier being charged $2.25 for a 50-cent Hippodrome ticket last Sunday night.

In the event that he is successful in having the licenses of the speculators revoked, Judge Swann said he would use his every effort to have the men reached under the State and National "work or fight" laws.

The district attorney declared his determination to drive the speculators from business. If they persist in plying their trade, after their permits are forfeited, in violation of the law, Judge Swann said he would put them behind prison walls.

The United Cigar Stores, or certain of their employees, at least, also came in for a scathing arraignment at the hands of the District Attorney, who said that his office is in possession of evidence that tended to show that "diggers" had steered prospective purchasers to certain Sixth avenue establishments of the United, where tickets were to be had at advanced prices.

Another development early this week was a request from the District Attorney for the police records of a quintette of speculators. The request was made of the Bureau of Criminal Identification, Police Headquarters, 240 Center street, and involved the following:

Samuel Feinberg, 205 West Forty-second street.

Harry Williams, a partner of Samuel Feinberg, operating under the title of Forty-second Theatre Ticket Shop.

Leon Winerich, 313 West Forty-eighth street.

John Ferone, 329 Third avenue.

The hearing developed the fact that Harold Harkness Flagler, who, it is said, inherited many millions of dollars, was, indirectly at least, it is charged, a party to illegal ticket speculating and profiteering.

Jacob S. Jacobs produced a letter from Flagler in which the latter acknowledged the receipt of $50 for a series of seasons tickets to the Metropolitan Opera House concerts. This amount, according to the letter, represented a "bonus."

Judge Swann suggested that he might summon the millionaire to explain his participation in ticket speculation.

The United Cigar Stores mentioned by the District Attorney are located on Sixth avenue at Forty-third and Forty-fourth streets.

If the District Attorney has his way, ticket speculators will soon be as rare as the dodo bird. They will have to find productive jobs, or fight. They will have no other alternative, unless it is jail.

The activities of the District Attorney's office are not aimed at Tyson, McBride and other ticket agencies that, according to Judge Swann, are rendering a real service at a nominal advance over the face value of tickets.

### ALBEE IS LOAN CHAIRMAN

Edward F. Albee, head of the United Booking Offices, has been designated chairman of the National Theatrical Allied Interests Committee, which will have charge of the Fourth Liberty Loan drive that will start on September 28. Mr. Albee, who held a similar position in the Third Liberty Loan drive, is out to top his previous record-breaking achievements and confidently looks forward to making the quota of the theatrical committee, at least $50,000,000, in the forthcoming Fourth Loan drive.

A meeting attended by various leaders in the theatrical world was called last week by Mr. Albee, and an organization perfected. Among those present at the meeting were:

Marc Klaw, Henry W. Savage, Sam H. Harris, Geo. M. Cohan, A. Paul Keith, David Belasco, Jas. K. Hackett, Reed A. Albee, Charles Burnham, Edgar Selwyn, Maurice Goodman, Martin Beck, William Fox, Marcus Loew, B. S. Moss and E. G. Lauder, Jr., representing the legitimate and vaudeville theatres; Sam Scribner, R. K. Hynicka and J. Herbert Mack, representing burlesque; Adolph Zukor, Wm. A. Brady, Jos. M. Schenck, J. T. Brulatour and Peter Schafer, representing motion pictures; Edwin Arden, the Lambs Club; Edwards Davis, the Greenroom Club; Ralph Trier, the Friars; Rachel Crothers, the Stage Women's War Relief; Jacques Weinberger and F. T. Armstrong, represented the Liberty Loan Committee, and Governor Benjamin Strong of the Federal Reserve Bank of New York.

Headquarters have already been established in the Longacre Building, containing a press department, speaker's bureau, executive department, etc. Further announcements will be made next week.

### OPERA COMPANY CLEANING UP

The San Carlos Opera Company, although scheduled to leave the Shubert Theatre last Saturday, decided to cancel its Boston engagement, which was to have started Monday, and play another week in New York. The opera troupe, which has been remarkably successful, both from a financial as well as artistic standpoint, having drawn, up to date, approximately $51,000 to the box-office, during the first three weeks of its run at the Shubert, looks forward to rolling up a total business of approximately $65,000 by the time it closes next Saturday night.

The Boston date will be filled some time in the Spring, the San Carlos Company opening at His Majesty's Theatre in Montreal, on Monday, October 2.

While all of the operas presented thus far at the Shubert have played to capacity the one that holds the record for an advance sale is "Il Trovatore," which is quite as popular with opera lovers all over the country, as it is in New York, according to the management of the San Carlos Company.

The bill for the present and closing week is as follows: Monday, La Boheme; Tuesday, Aida; Wednesday, matinee, Carmen; Wednesday night, La Traviata; Thursday, Barber of Seville; Friday, Cavalleria Rusticana and Pagliacci; Saturday, matinee, Martha, and Saturday night, Il Trovatore. The box-office scale during the Shubert run has been two dollars top.

### TWO NEW SHOWS OPENING OCT. 16

"Gloriana," a John Cort production, and "Look Who's Here," in which Nora Bayes is being starred by H. H. Frazee, are both scheduled to open in New York on October 16. As yet neither attraction has secured a house for their metropolitan premiere. "Sometime," Arthur Hammerstein's new piece, is scheduled to come into the Shubert Theatre some time next week. The date has not yet been set.

### OSCAR COOPER ENTERS SERVICE

Oscar Cooper, managing editor of the *Exhibitor's Trade Review*, has resigned to enter the infantry officers training school, at Camp Lee, Virginia. Charles Hastings has been appointed to the post left vacant on the *Trade Review*. Cooper's newspaper associates gave him a farewell dinner at Moquin's restaurant, prior to his departure for camp, and presented him with a comfort kit.

# THEATRE FOLK ARE STILL REGISTERING IN NEW DRAFT

### Several Thousand, Away from City, Send Cards to Local Boards Here. Additional Lists of Those Ready to Help Whip Kaiser Follow

Hundreds of theatrical folk flocked to Local Boards Nos. 115 and 158, in the heart of the theatrical district, and registered in the National Army draft for several days after National Registration Day, on September 12. In fact, registrations are still coming in by mail.

Friday and Saturday immediately following the day when 13,000,000 Americans volunteered to take up arms against Prussianism, as many "professional" people visited Board 158 as had registered at some of the other city boards on the original day of registration. The two "theatrical" boards probably have added an additional thousand show people to their lists since September 12.

Following are additions to the list printed in THE CLIPPER last week, most of whom registered after the original roster was published:

Edgar Townsend Stewart, actor; Frederick Stanley Lorraine, manager; Jesse Sidney, actor; Forrest Ellwin Crosman, manager; Francis Jos Gill, actor; Julian Hall Rhodes, musician; Arthur Bernard Clark, theatrical secretary; Hiram Cowen, circus and vaudeville performer; Benjamin Hoye Atwell, publicity agent, "Seven Days' Leave"; Jose de Borse, violinist; Abdslam Ben Hadj Hamed, acrobat; Frederick Burt, actor; Geo. Lionel Seybolt, actor; Edgar Gaseltine, performer; Frank Jackson, manager; Theodore Williamson Barter, manager; Manny Ward, mechanic; Harold Wm. Gwynn, actor; Frank Thos. Davidson, actor; Frank Hamilton Smith, actor; Mohamed Ickabaz, actor; Bertram Henry Parry, performer; Michael Jos. Kavanaugh, manager; Frank Amil Wickman, pianist; Dane Harry Claudius; Edward Cort Albertson; Enos Johnson, musical director; Arthur Rockhill, performer; Edward Samuel Hunt, showman; Abraham Levy, manager; Domenico Parolini; Jas. Lawrence Maguire; Morris Wainstock, actor; Clarence Victor Giroud, showman; Geo. Bignell Leffingwell, actor; Herbert Cundle, actor; Frank Langworthy Moran; Eugene Antony Le Gendre; Cecil Frank King, actor; William Edward Wallace, actor; Howard Hansell Jenkins; Alfred Henry Goldstone; Chas. Jas. Meakins, actor; Arturo Espenoza, musician; Thos. Jos. Colton, actor; Arthur Judson Philips, singer; Leon Blaine Crutcher; Oscar Grey Briggs, actor; Harry Oakley; Jno. Robt. Meade, actor; Michael Miller, actor; Michael Jno. Theodoropoulos, writer; Irving Frederic Deakin, manager; Edward Arthur Sparks, actor; Ira F. Harrington, musician; Clifton Crawford, actor; Robt. Jno. Adams, actor; Morland Andrew Brower; Wm. Clare Stonaker, actor; Antonio Barba Ysuada, acrobat; Jaime Balada Galito, actor; Raymond Chauncey Poore, actor; Benjamin Probst, manager; Morton Plummer Harvey, actor; Oscar Ragland, actor; Jno. Henry Burns, actor; Carl Milton Robinson, musician; Edward Lewis Moore, booking manager; Geo. Jos. Hoey, actor.

Alvah Wm. Herman, manager; Walter Scott Wills; Alfred Fraser Howe, press agent; Leo Pulaski, vaudeville actor; Eugene Alfred Chenevert, amusement business; Jos. Franklin Deitrick, actor; Nathaniel Wheeler Earl, performer; Adolph Fisher, performer; Frank Croce, stage employee; Frank Campbell Rhoades, actor; Harry Mannering Cowley; Edward Francis Gallagher, actor; Walter De Groff; Chas. Morati, actor; Curt Karpe, actor; Walter Douglas, actor; Fred Guthrie Douglas, actor; Sydney Albert Wise, writer; Jas. Vincent Armstrong, property man; Jos. Connor, actor; Gabriel Paul Peyre, musician; Harry Eghert Bentum; Henry Ciorgi, musician; Alphonso White Bachelder, manager; Jno. Evans Jenkins, actor; Bert Elmer Chapman, actor; Axel Frederik Johanison, performer; Thos. Howard Brown, mechanic; Chester Howell Rice, manager; Harry Madison, actor; Jas. Edwin Fitzgerald, actor; Jos. Mitenthal, sales manager, McCarthy and Fisher; Geo. Carlos Williams; Robert Henry Balcells; Jules Alexander Dorsay; Emmett Austin Merrill, performer; Harry Jerome Callahan; Frederick Howard Haywood, vocalist; Fred. Jos. Lorenz; Alfred Eugene Mergerlin, violinist; Emile Vaingre, chauffeur; Morris Gest; Wilmuth Jno. Werkyl, actor; Frank Marvin Readick, Jr., actor; Frank Ivers Frayne, Jr., actor; Jas. Hamilton Freeman; Ernest Gustaf Olaf Wetterhoh, performer; Chester B. Robison, property man; Chester Hudson Freeborn, performer; Andrew Markey, property man; Fred Andrew Lent (Max Armstrong); Marion Bennett Green, singer; Jno. Lynch, actor; Harry Lindenblit Fields, actor; Michael S. Sottnek, musician; Fred Lawrence Leet, carpenter; Thos. Augustie Moore, performer; Raymond Winfield Sisson, actor; Hugh Harry Doner, carpenter; Irving Oscar Reinstein, actor; Lee Chong, performer; Basil Stewart Lynn, actor; Geo. Wm. Nahaolelua, musician; Jno. J. McNamee, mechanic; Absalam Aneeba, acrobat; Richard Albert Zanonetta, performer; Walbert Frazier Mintzer, performer; Leonard Mudie, actor; Edward Clinton Yeager, performer; Emil Duhrsen, mechanic; Chas. Edward Dickson, stage mechanic; Jos. Bertram Cortheel, actor.

Felix Adler, actor; Frank Jos. Torpey; Jas. Irving Barker, stage carpenter; Jno. Chas. Horan, actor; Albert Sanford Smith, actor; Saml. Wallach, manager; Resse Robt. Jones, manager, Watterson, Berlin and Snyder; Harold Christie, actor; Harry Starnes, property man; Fred M. Shafer, manager, Wm. Fox; Dave Wallack, actor; Henry Denhart Kyes, musical director; Wm. Edward Edwards, mechanic; Allan Knowlton Foster, stage director; David Chas. Johnson; Frank Rothwell Binns, actor; Albert Rosenberg, musician; Vaughan Glaser, actor-manager; Edw. Ray Smith, agent, D. W. Griffith; Geo. Edward Butler, theatrical mechanic; Claud Wm. Warrington, mechanic; Fred Walz, musical director; Max Rabinoff, manager; Nat Ellis, actor; Frank Christian Kohler; Geo. Fred Cooper, traveling auditor, Vitagraph; Wm. Kerr (Alotha Duo), actor; Chas. Mack, traveling manager, Joe G. Ferari Shows; Perry Bradford, actor; Paul Matthew Blumenfeld, artist; Edward Wilhelm Blumenfeld, vaudeville artist; Francis Michael Stammers, author; Leonard Lloyd Vos Burgh, musical director; Frank Texas Walker, vaudeville actor; Fred Daniels, actor; Walter Downing, actor; Jno. Albert Cavanaugh, artist; Chas. Lyman, salesman, Max Linderman; Jos. Darragh, manager, show horse; Jno. Jas. Ormsby, performer; Frederick Gale Wallace, road manager, D. W. Griffith; Ralph Whitehead, theatrical artist; Jean Gristen, actor; Leslie Geo. Dolliver, assistant president, I. A. T. S. E.; Arthur La Fleur, performer; Patrick O'Shea, stage carpenter; Wilhelm L. Lodeurjk Spoor, musician; Robt. C. Winter, vaudeville actor; Chas. Geo. Hall, actor; Albert Rascoe, motion picture actor; Garry Owen, actor; Wm. Pervince Orr, manager; Alexander Jos. Lamb, actor; Isadore Frederick Schwartz, musical director; Levet Stanford Montgomery, actor; Jos. Alexander McField, circus and theatre manager; Arthur Jones; Bert Hier, advance agent; Frank Israel Stone; Nathan Meyer Marcuse, actor; Eugene Weil Randow, performer; Ernest Robills, actor; Lew Cooper, actor; Rosario Mazzola D'Angelo, artist; Caryl Paul Gillin, actor; Jno. Jas. Grant, chauffeur, Mme. Sembrich; Harry Wm. Simmons, musician; Desire Richard Weidinger, musician; Daniel Bishop Lederman, efficiency expert, Universal Film Co.; Richard H. Klotz, theatrical treasurer; Clarence Bryce Kennedy, actor; Howard Jones, concert manager; Perry Jas. Kelly, proprietor, theatrical companies; Clyde Tobias Kerstettet, actor; Chas. Eugene Ahearn; Jos. Bloom, artist; Ernest Wallace Hall, actor; Francis Hartley, actor; Whitaker Ray, manager; Vincent Bolta, actor.

### DAGMAR SUES WINTERGARDEN CO.

Alexander Dagmar, a former member of the cast of "The Passing Show of 1917," which played at the Winter Garden last season, has instituted a suit in the Municipal Court against the Wintergarden Company, of which J. J. Shubert is the president, asking damages to the extent of $1,000. Dagmar alleges breach of contract. His legal interests are being looked after by the Actors' Equity.

### ASCHER GETS METROPOLIS

Sidney Ascher, who operates several theatres, has added the Metropolis, at One Hundred and Forty-second street and Third avenue, to his chain.

### HILL AND DUMONT GET TOGETHER

Gus Hill and Frank Dumont, of Philadelphia, had a long conference last week over a plan to put a minstrel show into a Broadway house, the idea being to have Hill open with one of his and play a number of weeks and then to put one owned by Dumont into the house for several more weeks. No house has been secured as yet.

### RAY RAYMOND DISSATISFIED

PROVIDENCE, R. I., Sept. 21.—Ray Raymond, who has a prominent part in "Miss I Don't Know," the Shubert attraction which played here this week, is considerably dissatisfied with his part, and wired the Shuberts to that effect from here.

# VAUDEVILLE

## CHARGES FILED AGAINST NAT SOBEL

### ACTORS COMPLAIN TO V. M. P. A.

As the aftermath of a lively rumpus that started last week down at the Fourteenth Street Theatre and which resulted in several performers quitting the stock burlesque company that Nick Feldman is operating there, Murphy and Nolan this week filed charges with the Vaudeville Managers' Protective Association against Nat Sobel, the agent.

Murphy and Nolan, it seems, were among those who quit Feldman's burlesque troupe last week, their reason for leaving the show being, according to their version of the affair, that they had a great deal of difficulty in collecting their salaries. Although the team received payment for their services up to Thursday, they stoutly maintain that Feldman still owes them two days' pay.

Hard words were exchanged between Murphy and Nolan and Feldman, according to report, when they held up the show on Thursday night and insisted on getting what they said was coming to them, and, after a stormy scene, were told they could leave as quickly as they wanted to.

Since this episode, Murphy and Nolan allege, both Sobel and Feldman have spoken of them in exceedingly derogatory terms, Sobel going so far as to add, they claim, that he would keep them from getting work.

With the thought of their disagreeable experiences with the Feldman outfit and the money they claimed to be due them still occupying a conspicuous place in their memories, Murphy and Nolan forthwith took their troubles to the V. M. P. A. and presented their case to Pat Casey.

An investigation of the charges made against Sobel was immediately ordered, Wednesday (today) being set aside to thresh matters out. Sobel will be called upon to explain his side of the feud and incidentally will be asked whether he threatened to keep the actors out of employment.

From a source other than the V. M. P. A. it was learned that in the event of Murphy and Nolan proving the above charge, Sobel will find himself the central figure of a rather serious situation.

### COPS SAVE ALHAMBRA PATRON

Aside from the regular program offered at the Alhambra last week, patrons of one of the matinee performances were treated to a little show on the side.

When the strains of the national refrain opened, it was noted that an olive-colored son of Spain retained his seat despite the request of his American brethren to rise. It is also stated that he remarked "To hell with the flag." That is not the healthiest thing in the world to say nowadays, and only the prompt arrival of Detectives Coleman and Coakley prevented the young man from receiving an opportunity to meditate over the wages of indiscretion in a hospital.

However, the young man stopped several blows before he was hurried to the West One Hundred and Twenty-third Street Station, where he described himself as Secundino Veyga, thirty-four, of 134 East One Hundred and Sixteenth street. Magistrate Simpson, in the Night Court, discharged him, and he was immediately rearrested for failing to register in the eighteen to forty-five draft.

### GIBBS HAS NEW ACT

"Treat 'Em Rough" is the name of a new vaudeville sketch now being produced by Harry Gibbs and Edna Colwell.

### FORCE SUSPENDED BY N. V. A.

Billy Force, vaudeville actor, was indefinitely suspended from membership in the National Vaudeville Artists, Inc., this week, as the result of charges made against him by a Mr. Sohn. Sohn, who is a non-professional, alleged that Force got him into some sort of a producing deal, from which he emerged with considerable experience but with the loss of a sizable bankroll.

### ACTS GET ORPHEUM ROUTES

The following acts were routed over the Orpheum Circuit during the past week: Alexander, O'Neill and Sexton, opening Nov. 24; Archie and Gertie Falls, Nov. 17; Horn and Ferris, Dec. 22; William Smythe and Co., Dec. 27; Martha Hamilton and Co., Dec. 29; Nolan and Nolan, Jan. 5; Hector, Dec. 22.

### BESSIE McCOY ACT STARTS

Bessie McCoy Davis and her new company are breaking in the act in which she appeared in vaudeville last season. The two men who were in the act last season are now in productions, and she is using Proctor's Theatre, Mt. Vernon, the first half for the opening date.

### KALMER AND BROWN IN NEW ACT

Bert Kalmer and Jessie Brown are going to offer a new musical comedy act at the Royal Theatre next week entitled "Bugland." Until recently they have used "Nursery Land" which lasted them for three seasons in vaudeville. The act is under the direction of Ed. S. Keller.

### DE LYLE ALDA AND ARMS SPLIT

De Lyle Alda, recently in vaudeivlle with Frances Arms, has joined the Ziegfeld "Midnight Frolic" atop the New Amsterdam Theatre roof. Miss Alda is doing a singing specialty, while Miss Arms is breaking in a new single act in vaudeville.

### NEW POSING ACT OPENS

"Non Plus Ultra" is the name of a new posing act which is breaking in at Proctor's Theatre, Yonkers, the first half of this week. Four women are used and a patriotic final is supposed to supply the novelty.

### DUFFY MANAGES 23RD STREET

Mike Duffy, formerly assistant manager of Proctor's Fifth Avenue Theatre, has temporarily assumed the management of Proctor's Twenty-third Street, succeeding H. R. Beatty, who resigned recently to enter the Canadian Army.

### NEW McHUGH ACT OPENS

H. Bart McHugh is presenting his latest tabloid at Proctor's Theatre, Newark, the first half of this week. It is a "girlie" act entitled "Too Many Sweethearts," and carries a cast of twelve.

### PRODUCE ALL CHILD ACT

"Kiddie Kabaret" is the name of a new novelty "kid" act which numbers six children between the ages of nine and twelve. Gordon and La Mar are producing it.

### McGUIRE HAS NEW JOB

ATLANTIC CITY, N. J., Sept. 21.—A. P. McGuire, treasurer of the B. F. Keith's Garden Pier Theatre, has resigned to accept a similar position with the Temple Theatre at Syracuse, N. Y.

### TIGHE NOW A MANAGER

CINCINNATI, Ohio, Sept. 21.—Pat Tighe, for a number of years connected with the advertising end of the Empress Theatre, this city, is now managing the house.

### REYNOLDS AND WHITE JOIN

Reynolds and White, man and woman, is the title of a new comedy talking, violin and dancing act which will be seen in vaudeville shortly.

## LOEW CIRCUIT OPENS TWO HOUSES

### START FOUR IN LAST MONTH

Marcus Loew last week added two new theatres to his already long list, they being the Grand Opera House at South Bethlehem, Pa., and the Palace Theatre, Washington, D. C.

With the acquisition of the last-named house, Loew now has two picture houses in the National Capital. The other is the Columbia. The policy of the Palace will be the same as that of the Columbia—feature pictures.

Lawrence Beattus, erstwhile manager of the Columbia, will pilot the destinies of the Palace. A successor to Beattus to take charge of the Columbia has not been named as yet.

The Palace has been thoroughly overhauled and renovated and will be ready Oct. 15, which has been chosen as the opening date.

The South Bethlehem house will play six acts of vaudeville and feature pictures, with a mid-week change of bill. Joe Engel will be installed as temporary manager. A permanent manager has not been chosen as yet.

With the Metropolitan in Brooklyn and the Franklin Park in Boston, this makes four new houses that Loew will have opened in a month, the last-named two opening Monday, Sept. 16.

Were it not for the Government ban on theatre building the Loew Circuit would be greatly enlarged this year.

### YEOMAN OPENS ROUTE

George Yeoman has been routed over "big time," opening at Keith's Theatre, Indianapolis, last Monday, in a novelty monologue, with special drop, entitled "Editor of the Assassinated Press," written by James Madison. He will also tour the Orpheum Circuit.

### NEW PAN PRESS AGENT

LOS ANGELES, Cal., Sept. 21.—Francis R. E. Woodward has been made manager of publicity for Pantages Los Angeles Theatre. Woodward is just out of the hospital, after an attack of blood poisoning that had incapacitated him for several months.

### HASTINGS STILL MANAGES

CINCINNATI, Ohio, Sept. 21.—B. F. Keith's Cincinnati house opened its regular season Sept. 15. Ned Hastings, who has handled the house for the last two seasons, continues as manager, with Paul Beers as superintendent.

### SICKNESS CLOSES ACT

Gibson and Hall were forced to close their engagement the last half of last week at Loew's Orpheum on account of a severe cold contracted by Miss Gibson. They were replaced by Fay and Fox.

### NEW ACT OPENS

Elsie Ryan and Rodney Ranous opened in a new vaudeville sketch called "Peg for Short" at Keith's Indianapolis Theatre last week under the direction of Joe Hart. The act has been booked over the Orpheum time to the Coast.

### NEW TEAM IS FORMED

Joe Laurie, formerly of Laurie and Bronson, and Emma Haig, the dancer, have teamed and will be seen shortly in a new act at the Palace.

### THE BEAUMONTS HAVE A NEW ACT

The Beaumont Sisters are breaking in a new act at Port Chester this week.

### HART CASE IS UP AGAIN

The trouble between Max Hart, the booking agent, and his wife, had another hearing in the Supreme Court last week when the court was asked by both Hart and his wife to allow them to withdraw and expend certain amounts of money from the business, which, at the present time, is in the hands of Hart, acting as a receiver under direction of the court.

In his application, Hart asked to be allowed to withdraw $75 per week for his personal expenditures, to pay a subscription of $2,000, contracted before he and his wife started legal measures against each other, to the Tes-tite Piston Ring Company, and to raise the salary of "Manny" Manwaring, his chief assistant in the booking business. The court allowed the first two upon the condition that they should be charged against his personal account, but denied the raise to Manwaring. Mrs. Hart asked that the services of Manwaring be dispensed with, but the court would not do that, stating that he may receive his present salary, although it should not be increased until the Harts settle their legal differences.

An application by Mrs. Hart to have her drawing account from the business increased, was denied, the court holding that the sum allowed her upon the completion of the trial should not be increased nor decreased until the appeal which is now being considered in the case is finally adjudicated. Another application made by her for permission to withdraw sufficient money to pay the total sum of a mortgage upon the bond to secure which she is a party, was denied, the court suggesting that the matter be settled by adopting a suggestion of Hart to pay the sum of $5,000 on the mortgage, with interest, and then secure a three-year extension of the mortgage.

A list of demands made by both, to which there were no objections, were allowed by the court.

### SELL $1,500 OF W. S. S.

SCRANTON, Pa., Sept. 20.—During the recent W. S. S. Carnival here the following performers, playing at the Poli Theatre, toured the streets on a large truck with a piano in aid of the compaign: Lydia Barny, Grindell and Esther, Wilbur and Lyke. They were headed by Billy Glason. In twenty-four hours they sold $1,500 worth of War Savings Stamps.

### VAN AND SCHENCK HAVE PROTEGE

Van and Schenck claim to have discovered a new musical marvel named Julius Grabello. Last Sunday, at the Hudson Theatre, Union Hill, he was introduced and rendered three Italian operatic selections and the "Star Spangled Banner" in Italian. He was accompanied on the piano by Joe Schenck. He was liked and will probably appear soon in a single.

### BABE NAZWORTHY IN HOSPITAL

PHILADELPHIA, Pa., Sept. 19.—Babe Nazworthy, a dancer in Billy Hart's act, was taken suddenly ill while playing here this week and was hurried to the American Hospital. Her condition is expected to be such that she will be able to rejoin the company for its Alhambra Theatre engagement, this city.

### TRAUB TAKES OVER G. O. H.

The Grand Opera House, at Eighth avenue and 23d street, recently came under the control of A. Traub, who also operates the Olympic Theatre, in Brooklyn. A. Flum is managing the Grand, which is playing vaudeville and pictures, and Bill Casey is booking it.

### "COLLEGE DAYS" OPENS

"College Days," a new musical comedy, was presented for the first time at the Lincoln Theatre, Union Hill, N. J., last week.

Bessie Johnesee, musical comedy star, is in the leading female role.

# VAUDEVILLE

## VAUDEVILLE REVIEWS

(Continued on pages 8 and 32)

### PALACE

There are seven members of the Morton family on the bill this week, all appearing in the second half of the programme, and with the exception of the closing act, this portion of the Monday afternoon's entertainment was furnished entirely by members of this talented family. Each one scored decidedly, and the week will doubtless remain a pleasant memory in the minds of the Mortons for many years to come.

The bill was opened by the Gardiner Trio, two women and a man, who have a well put together song and dance offering, which went well. It will be further reviewed under New Acts.

Francis Renault, with some new and striking costumes, found the second spot an easy one and scored one of the hits of the first half of the bill. Renault impersonates the female in voice, appearance and action remarkably well, and his collection of semi-high class songs rendered in the vocal style of an operatic prima donna won him may recalls. His voice is true and well placed and he sings with fine finish and intelligence. In the upper range in particular the voice is exceptional in tonal quality, and he makes the most of it in the florid numbers.

Crosby's Corners, a rural sketch with music as the feature, is a ten-men act, everyone of whom sings or plays an instrument. The result is a pleasant combination with just enough rural comedy thrown in. The plot of the little sketch deals with the homecoming of the fire chief's son, and in his honor a smoker is given at the fire house. All the firemen are present, and after the dinner is over the band renders a number of popular selections. This is the hit of the act, as not only do the men play excellently, but are well trained as well.

The Avon Comedy Four, in their second week duplicated the big success of the previous week and scored a hit of big proportions. The comedy of the clever four went over with all its accustomed enthusiasm and the new songs were applauded to the echo.

Lucille Cavanagh, assisted by Wheeler Wadsworth, Al. Sexton and Mel Craig, closed the first half of the bill with her 1918 dance revue. The new offering far surpasses her act of last season, and is in fact a little classic. It will be further reviewed under New Acts.

Clara Morton, the first of the Mortons to appear, opened after intermission with her Solo Song Revue and in some dainty costumes changes went through a well selected repertoire of special and published numbers, which won her much applause. The "Frenchy" number was rendered particularly well and her solos on the picollo and saxaphone added a neat touch of variety to the act. The dance at the piano, one of the feature bits of the old Four Morton act scored a big hit.

Morton and Glass, working under the handicap of the loss of their scenery in transit, presented the little musical satire, "1918-1950," with fine effect. The ability and personalities of these two performers is of such a high order that with comparatively little effort they surmounted the obstacles which the absence of scenery created and put their act over to a substantial hit.

Sam and Kitty Morton, assisted by Martha and Joe, two of the youngest Morton children, have a second editon of the famous Four Mortons and in "Then and Now," a collection of some old variety bits which Sam and Kitty presented nearly two score of years ago, combined with some new material, scored one of the big hits of the bill. For the act's finish, all of the Mortons were brought on for a comedy dance number which was wildly applauded.

Le Roy, Talma and Bosco have made some remarkable improvements upon their mystery act since it was last seen at this house. W. V.

### RIVERSIDE

The Lavolos, in a well put on wire walking act, opened the show and started the bill off in excellent shape. The man works with speed and grace, which combined with several new stunts made of the act an excellent opener.

The Wilton Sisters, singers, dancers and instrumentalists offered a varied programme in which popular songs and ragtime numbers predominated. Their offering will be further reviewed under New Acts.

Bob Matthews and Company, in "The Rounder of Old Broadway," presented a number of types familiar to the night life of Broadway. The dope fiend, the old actor, and girl pickpocket were introduced and cleverly around each was woven Matthew's song of the city's life. The character of the old actor was particularly good, as well as that of the girl pickpocket, who by a tale of having been enticed from her home in a small town in Connecticut with the promise of being made a great actress wins the heart of the rounder. He gives her some good advice and she promises to return home by the next train and the rounder, looking for his watch, discovers that it has disappeared with her.

Al. Shayne started off the comedy section of the bill in fine shape and won many laughs, as well as a big encore at the act's finish. Shayne has personality, ability and works hard to get his material over, a combination which insures success on the vaudeville stage as well as in all other walks of life. No small part of the act's success is due to the work of Shayne's assistant, Joe Sully, which was excellent.

Eddie Foy and the younger Foys has in his new act, "Slumwhere in New York," a vaudeville offering which is sure-fire on any bill.

The children are growing fast and with their increase in stature their ability as entertainers is keeping pace. Decided talent is apparent in several, particularly in the girls, who have improved wonderfully in their work during the past year. The oldest boy, who has enlisted in the navy, is out of the act, but arrived at the theatre in time to go on in the finishing number on Monday night. A feature of the act is the singing by the children of the old-time songs, such as "Wabash," "Sidewalks of New York" and other hits of other days. Their reception was such that the oft repeated statement that the old songs are best, does not seem so foolish as modern writers would have one believe after all.

Miss Juliet, opening after intermission, calls her offering "A One Girl Revue" and it is well named. In it she impersonates fully a score of the best known metropolitan stage favorites in song or the spoken parts with which they have been identified, so closely that a mention of the name of the one imitated was almost superfluous. Her best imitations were those of Frances White, Lenora Ulrich, Eva Tanguay and Jack Norworth.

Van and Schenck have changed their song repertoire completely since last week and the change has not been for the best. While some of the new songs are good, the repertoire as a whole does not compare with that of last week and in consequence the act suffered. These boys sing from eight to ten numbers at every performance.

The Current of Fun, a novel electrical offering presenting Madam Burnell, closed the show. The current of fun is an electric current which passes through the woman's body and when turned on she is able to light gas jets, cigars, paper and in fact any object by touching it with her finger. A comedy plant from the audience got many laughs with his experiences with the current. W. V.

### ORPHEUM

The bill was opened by Jack and Kitty Demaco with an acrobatic offering in a new setting. The act was called "The Garden of Recreation." The stunts were done on swinging rings and, although they required hard work, were not spectacular enough to draw much applause from the crowd.

Wilbert Embs and Helen Alton were next, with a singing act. They opened by offering a war song, which was followed by Embs rendering a medley of popular songs on the violin, accompanied by his partner on the piano. Each then rendered a vocal solo in turn and finished with a couple of duets, the last one, a romantic song, being well done and making a hit. A little dancing in the act would add a welcome variety.

"All Wrong" is the name of the quaint comedy next presented by Francis Nordstrom and William Pinkham. A society woman tires of her polite English husband and of the uneventful life she is leading. She longs for some one to beat her, for something exciting.

While she is lying on a couch, she hears the telphone bell ring and listens to her husband answer it. He tells some one that if a certain party encounters him, he will be shot. The rest of the conversation shows the wife, whom he believes asleep, that her husband is a regular desperado. A hysterical scene ensues, which lasts until she finds that she has been dreaming. The impersonation of the Englishman is good and several comedy situations are well developed.

Herbert Clifton was next, with his travesties of the weaker sex. He came out dressed in some stunning gowns, the most sensational of which was a peacock outfit that set the ladies in the audience gasping. His singing was also received appreciatively. The setting of the latter part of his act was very good and in harmony with the gorgeousness of his costume. His travesty of a society lady was his next best. The act went across with his usual success.

The next act was a trench scene, "Somewhere With Pershing," with E. W. Hawley and company. The comedy centers around a French girl who cannot speak English, and is looking for her brother, and a sergeant who cannot understand what she is trying to say. There is an under current of pathos in the act that really makes it worth while, and presents the situation in a soft light. The act is given a good opening by the singing of a fine, lilting war song.

After intermission, Dooley and Sales appeared in their 1918 edition of "Will Yer, Jim." The act was full of comedy, which produced a laugh a minute. There were smatterings of songs also, a little dancing and a lot of fun. One of the best songs was a lyric about two cats, sung with a special drop curtain depicting a country scene. This drop provided material for some comedy dialogue, as did also the song. The act received much applause and, for an encore, Dooley played a song on his teeth with his fingers, that came across for a big hit.

Joseph E. Howard was next with his song revue, assisted by Ethelyn Clark and company. The act provided a good setting for Howard's songs. The scenes were those of a street, a cowboy store, a Chinese scene and a forest. The scenery was, of course, appropriate for the songs, and made the latter sound much better than they would otherwise. A remarkable rain scene, with actual water, was the big surprise of the last scene.

For an encore, the leading man sang two war songs. Several good numbers were rendered by Ethelyn Clark during the act.

### COLONIAL

Eddie Leonard and a company of eleven darkies, in a new act, headlined, and scored one of the hits of the season. The balance of the show was excellent vaudebille entertainment, with singing in abundance.

The pictures opened and were followed by Frank Hartley, who offered a juggling act that met with instant favor. Tossing about of light objects is the main feature of the offering. Hartley does all his tricks with rapidity and grace. He proved to be a good opening act.

Mitchell and King interested all with imitations that were both well handled and unique. One of the boys was in bad voice, but, in spite of this handicap, put over his work in good style. Both boys are masters of the art of tone illusions that at times make one imagine they were in a barnyard listening to chickens and their neighbors. The audience applauded after each imitation, and responded with applause at the finish.

Ames and Winthrop had a hard time at first, but managed to score when their auditors found that real artists were entertaining them. The many bits offered contained real humor, especially the "Nero" finish, with a grotesque dance accompanying. The opening number dealing with "fairies" is a trifle overdone and, with a little cutting, would be more pleasing. The Indian dance is a classic, and reecived a big hand.

Cooper and Ricardo have an act that will go most anywhere, due mostly to the exceptional ability of Miss Ricardo, who is a comedienne who knows when and how to place a punch line. "Ah, Gimme the Ring" is the title of the act, which gives the lady plenty of scope to put over the catch line. Cooper sang a ballad in good voice, and was rewarded with heavy applause. Miss Ricardo is a pocket edition of Fanny Brice both in resemblance and action. The musical finish, in which an Hawaiian number is introduced, was applauded to the echo.

Eddie Leonard and his company are reviewed under "New Acts."

Parsons and Irwin open with one of the men seated at a desk, answering a 'phone call, when the other enters. Then a dramatic situation transpires, in which one accuses the other of hoarding foodstuffs while most of the population was starving. The lines are well delivered, but, at this point, the dramatic portion resolves itself into a comedy. The curtain then descends, leaving them in "one." They gave at each other for a few seconds, then 'Parsons says to Irwin, "What shall we do now?" Irwin replies by saying, "Do what they all do—sing."

They then go into a song and display baritone voices that contain much volume, giving an old-time number, an Irish song, an operatic travesty in song, a comedy war song and then an encore. They are big fellows with powerful voices and have an excellent act.

Bert Baker, assisted by three others, scored the comedy hit of the bill with "Prevarications." It is a comedy skit full of laughable situations and put over with a bang. Baker was not in good voice, but managed to be heard.

Duncan Sisters made a wonderful impression the moment they stepped out. Both are blondes pretty and demure. Most of their numbers are bright and up to date, and with each counter melody, rich harmony is introduced. The taller girl sat at the piano and played well, while her sister sang a ballad that was a huge hit. The sisters held down the next to closing spot with credit, after singing eight numbers.

Pisano, assisted by a lady, has one of the best shooting acts in vaudeville. He is an excellent showman and gets everything out of his sharp-shooting stunts. Many new shots were introduced that called for real applause. Few in the audience left while Pisano was on, although the hour was late. J. D.

# VAUDEVILLE

## ROYAL

The bill was opened by Bert and Lottie Walton, who styled themselves the Cretone Duo. They had a very pleasing song and dance number. They started with a duet, which was followed by an individual dance by each. They closed with a military duet which they finished off nicely with a dance. The two provided a good opening number.

Lew and Jean Archer were next with a number that was very much like the first, it also being songs and dances. It was started by the two singing a song about "lovin'." Lew then gave a solo, which he finished with a dance. Some dances and songs followed, all of which were very well done.

"Helped by the Enemy" was the name of the act that came next. It was a ridiculously funny trench scene. There was a general who liked the ladies, a funny looking sentry who couldn't stand bad jokes and fell over the parapet every time one was told and, best of all, Wilbur Dobbs, as the major. There was very little plot and what there was hinged around a woman spy who had been captured. It was mostly sheer comedy and, as far as producing laughter, was a success.

Elida Morris, styling herself "the lyric lady," came next with a straight song number. Her selections included war songs, sentimental songs, popular ragtime tunes and impersonating songs. Her vivacity of manner prevented to a large degree the monotony that usually accompanies a straight song act. In fact, she was appreciated to the extent of an encore, which she answered with an eccentric dance.

Mme. Violet Besson next appeared in a sketch entitled "Maid of France." The scene is laid in a square in Paris, where stands a statue of Joan of Arc.

A French soldier is on guard. An English officer appears and places a wreath on the statue in atonement for the mistake England had committed years ago. He leaves and an English soldier arrives and converses with the Frenchman. The latter tells him about the superstition that Joan awakes on Christmas eve and speaks.

That night was Christmas and the statue did awake. Joan was told why France and England are now friends and she joins the two nations together in a tableau with the two soldiers. It is an effective act, with the music making a good background.

After intermission, Rae Eleanor Ball and brother offered a musical act that displayed real art. Miss Ball rendered severa solos on the violin, with her brother conducting. The latter then played the 'cello and the two gave several duets. Their songs were interesting, mostly classical, and were put over with distinction.

Trixie Friganza came next and scored a big hit with her songs and stories about "In Camp." Miss Friganza is, of course, an entertainer of the first order. Her songs were novel and included such interesting things as a parody on "Old Black Joe," supposed to be sung by a high-brow school teacher, a song of a soldier about his wandering boil, one about the romance of the garbage man, and another about what would happen to the Kaiser if they got him at Coney. Her stories were equally entertaining and delighted the audience. She closed by throwing rubber balls into the audience and then having them thrown at a picture of the Kaiser painted on her costume.

The bill was closed by T. Roy Barnes and Bessie Crawford. Barnes is, at first, a magazine solicitor. His manner of putting over the jokes as well as the jokes themselves, set the audience laughing, and they continued to the very end, when he walked through the aisles with a bayonet telling the audience to applaud the singing of his partner. J. S.

# VAUDEVILLE REVIEWS

(Continued on page 30)

## AMERICAN

Robert Swan, a "dancing juggler," opened the bill at this house the first half of the week, and at the Monday night performance scored a pronounced hit. Swan juggles balls, clubs, a hat and other articles, and during almost all of his act he does dance steps. He is a good dancer and a capital juggler, and well deserved the recognition accorded him. One of the best of his feats is performed on the head of a drum, on which by bouncing three balls he gives a faithful representation of a drummer of a military band, drumming for regular march music, with "Yankee Doodle" for a finish. Swan's act is unique and novel.

McDonald and Cleveland, a man and woman, open with a line of comedy talk which is followed by a song by each of them. For a finish they sing and dance. They were well received.

The Painters, two men, open their act in a scene which represents them as decorating a room. They start with comedy talk but don't really "get going" till one of the team sings a song. More talk and a couple of songs follow, and on Monday night they were called upon for an encore number. They open in two and close in one.

Holden and Herron, a man and woman, with comedy talk and songs, scored a big hit and drew down an encore. The man's comedy work caught the fancy of his audience and he drew many laughs. They each sang a song and finished singing double.

In the spot just before the intermission Anna Chandler scored the big hit of the bill. She sang six songs, with character imitations, was called upon to take three encores and could have taken as many more had she heeded the applause given her. She was ably assisted by a young man at the piano.

George and Lily Garden, opening first after the intermission, proved themselves to be xylophonists par excellence. They played seven numbers which included opera, popular numbers and rag time. The man played a solo number and showed that he is an expert of the highest order.

"Everything But the Truth" was the title of a comedy skit presented by two men and a woman. It tells the story of a wife who, to keep her husband away from his city clubs, decides to buy a home in the country, where he can devote his time to chickens of the feathered variety instead of those found on the "Great White Way." Hubby calls in a lawyer friend to help him convince his wife that he can not afford it, and the lawyer starts in by telling the wife that friend husband is financially embarrassed because he is paying $4,000 a year alimony. This statement acts as a bombshell to both husband and wife, and the latter decides that sooner than let the other woman get so much of her husband's income she, too, will get a divorce. This situation is unexpected by the lawyer, as well as the husband, and is only cleared up by a confession by the husband that the story is a lie, as he was never married before, and, to show his love for his wife, he is willing to go to the country. She, however, overjoyed at learning that she is his first and only better half, declares that she will do as she wishes and that, while she has about closed the purchase of the property, she will cancel it.

The work was well presented, the acting of the three players being capable.

Cook and Lorenz, in their comedy tramp act, met with success and came in for an encore.

The three Alfonsos closed the bill with a gymnastic act.

Pathé war films of scenes at the front in France and a Wallace Reid picture were shown. E. W.

## FIFTH AVENUE

A well-arranged and pleasing bill was offered here for the first half of the week.

Miss Merle and company in number one position presented a trained bird act a little out of the ordinary. The birds, cockatoos, are remarkably well trained and do a number of unusual feats, the two most prominent being one in which two of the birds ride a miniature tandem bicycle on a tight wire stretched across the stage and the other a loop-the-loop done by one bird on a single bicycle. The act is presented by Miss Merle, who has a man to assist her.

Clyde Hager and Walter Goodwin won much favor for their song and pianologue. They sang five songs, in one of which they were assisted by a woman plant in one of the boxes. They rendered their several numbers well, but were liked in a rube song. An encore fell to their portion.

Percy Brown and Winnie Baldwin, another song act, minus a piano, found themselves among friends, scored heavily and also had to respond to an encore. They sang five songs.

Ethel Clifton and Company, a woman and two men, were seen in a capitally written war sketch entitled "The Aftermath." The action of the skit takes place in one of the sections of France that have been devastated by the Huns, and the story tells of a young wife, who, outraged by a German soldier, has given birth to a boy. The woman receives a letter from her husband telling her he has just been released from a base hospital and is coming home. The wife's joy at the thought of again seeing the man she loves is marred by the knowledge that she is the mother of a babe not of his blood, and she begs the village priest to take the child away. This the good father refuses to do because all the women in the village, including the nuns, have also had children by the Huns. The woman's husband arrives and their meeting is joyous until the man sees the child. The wife then tells him all, and he wants to kill the babe and take its little body over to a German trench, but the mother in the woman rebels against this, and her husband is about to leave when the priest arrives. The man begs the priest to decide for them when they discover that the child has died, and, with the obstacle removed, husband and wife are united.

The sketch is strongly dramatic from start to finish, and is remarkably well played. Miss Clifton, as the wife, proves herself to be an emotional actress of marked ability. In the scene where she begs the priest to help her keep the truth from her husband and also the one in which she begs the latter not to leave her, she acts with force and repression. In strong contrast is the scene where she refuses to permit the babe to be murdered, for here she shows a dramatic power which comparatively few of our actresses possess. Miss Clifton is an artist in all that the word implies.

Her support was good. The man playing the husband was manly, forceful and sympathetic, and the one playing the priest made the Reverend Father a lifelike characterization.

Mabel Burke met with her usual success with an animated song.

Fredericka Sims and her Musical Four, presented an excellent act in a special full stage set. Miss Sims sang four numbers, ranging from a coloratura effort to popular songs, and her four male assistants with piano, violin, drums and 'cello, furnished the accompaniment and also "jazzed" as their portion of the act. The act was heartily received.

Clark and Verdi made a pronounced hit and Myrle and Delmar closed the bill with a capital gymnastic offering that won deserved applause. E. W.

## GREENPOINT

**(Last Half)**

Instead of the regulation five acts customarily presented, the bill for the last half contained but four. The cutting out of one act was necessitated because of the fact that the "Pretty Baby" tabloid took up fifty-three minutes. The tab is a trifle too long as it stands, and a bit of judicious pruning here and there would help greatly in giving it the speed that it now lacks.

The comedian of the turn is clever and resourceful, but will have to watch himself, lest he drift into a cut and dried method of working. The "Pretty Baby" chorus is individually and collectively well drilled in the majority of the numbers presented, and sings fairly well. The finish of the turn, which finds the youthful comedian down in the orchestra pit leading the band, is capitally worked up. One of the best numbers is a patriotic song, which goes over for a whirlwind of applause.

Swor and O'Neil, a blackface combination offering songs and comedy, were well liked. The act needs considerable revision. Both are talented, O'Neill being a first rate ballad singer and Swor a good comedian and dancer, but somehow or other the boys do not seem to work well together.

Frazer, Finley and company present a corking playlet, in which a Teutonic spy is cleverly captured with the goods by a Yankee Secret Service man. The playlet is filled with dramatic suspense and should be a knockout when it reaches Broadway. A female impersonation, done by one of the male characters in the skeach, is one of the best things of its kind that has ever been pulled in vaudeville.

Chief Tenderhoa, an Indian entertainer, who sings, talks and performs gymnastic feats, opened, and more than made good. The Chief offers a diversified routine of stunts and his turn possesses considerable novelty. H. E.

## HARLEM OPERA HOUSE

**(Last Half)**

The Brightons started the show with pictures made out of what looks like old rags pasted on a canvas. They did four pictures and were well received by the audience.

The blackfaced comedians, Jones and Johnson, came next with a song, talk and dance number. They opened with dialogue and then followed a dance by one and a song by the other. Some more jokes followed and they closed with a song and dance.

Mary Donoghue appeared next with a straight singing act. Her repertoire contained both classic and rag songs and she replied to the encore which was given her with a war song.

Sid Townes and company followed. Townes, accompanied by his partner at the piano, introduced himself with a song. He sang four popular numbers separated by jokes.

Next on the bill was Newhoff and Phelps who looked and acted their part of a "lovin' pair." They sang several songs, the best being the one about love, which they delivered in true "Hon and Dearie" style.

Oscar Lorraine, the eccentric violinist, came next with an act that stopped the show. His solos brought volumes of laughter. He was assisted by a woman in a box who sang a refrain that he tried to popularize. He had the whole audience whistling the tune.

Marguerite and Gill closed with a neat act of singing and dancing. A girl in the act dresses very classy. Their two dances, one in waltz and the other in one-step time, were good and were given a hearty round of applause. J. S.

# VAUDEVILLE

## NEW ACTS AND REAPPEARANCES

### LUCILLE CAVANAGH

**Theatre**—*Palace.*
**Style**—*Dance revue.*
**Time**—*Twenty-two minutes.*
**Setting**—*Special.*

With a most artistic stage set, some gorgeous gowns, and a supporting company of three, Lucille Cavanagh has in her new Dance Revue of 1918 a vaudeville offering which not only far surpasses any of her previous acts, but one which will insure for her greater prestige in her chosen profession than ever before.

The curtain rises showing a special drop with two transparencies, one on each side. Through one, a violinist is seen who plays a short selection. The light changes to the other, and a saxaphonist is seen who joins in the music. The center of the drop then opens and through it Miss Cavanagh and her dancing partner appears. In a smooth tenor voice he sings a melodious number and then Miss Cavanagh does her first dance. After her exit the drop rises to the full stage set, and in this the principal dances are executed. In addition to her dance numbers she sings several songs in a voice which, while light, is pleasing and the points of the songs brought out well.

The Indian song and dance, with its appropriate scenic effects and costuming, was particularly effective, and the parasol dance at the act's end was finely executed.

Miss Cavanagh's company is a strong one, the instrumentalists play finely, her dancing partner, who does more singing than dancing, has a pleasing voice and renders his numbers with fine intelligence.

The music and lyrics of the act are from the pen of Dave Stamper, who has provided for Miss Cavanagh an excellent vehicle. W. V.

### LONG AND WARD

**Theatre**—*Proctor's Twenty-third Street.*
**Style**—*Musical.*
**Time**—*Twelve minutes.*
**Setting**—*In one.*

The act opens with a classic solo by Miss Long, who has a very fine singing voice.

Ward enters as an English reporter who comes to interview her. She explains in song that all her life has been spent "chasing rainbows." This inspires him to ask her to be his wife and chase the rainbows together. He then sings a classic song accompanied by his partner on the piano and follows with a war song about when the boys come home.

A duet closed an act that was well arranged and artistically rendered, and one that produces a sense of pleasant satisfaction in the audience. J. S.

### GARDINER TRIO

**Theatre**—*Palace.*
**Style**—*Singing and dancing.*
**Time**—*Twelve minutes.*
**Setting**—*Special.*

Two women and a man make up this act which consists of some well executed dances and a bit of singing which could well be eliminated or brought up to date by the introduction of some new and up-to-date numbers. The act opens with a dance by the three, is followed by a solo dance, well executed by one of the women, and then a skating waltz by the man and woman. This was particularly well done and is one of the features of the act.

The chorus of an old song was then sung, and with a costume change the trio ended with a spirited dance to the tune of "Tipperary." In the opening position the act scored strongly.

W. V.

### EDDIE LEONARD AND CO.

**Theatre**—*Colonial.*
**Style**—*Singing and dancing.*
**Time**—*Thirty-six minutes.*
**Setting**—*Special "two" and "four."*

The act that Eddie Leonard and his company presented at the Colonial Monday afternoon will undoubtedly serve the black face singer and dancer as long a time as he desires to remain in vaudeville.

Eleven colored men appear in semi-circle fashion, seated before a white and black striped drop, humming a ditty. Then Leonard appears through the center cut in the drop. He sings "Dandy Dan," a new number that fits well with "Dandy Dan's Return."

After he goes off, the company sings a medley of southern songs. For the next number, the striped drop is raised and a cotton field scene, with full moon in the distance, comes to view. Leonard then sings a number that contains a Spanish strain, and finishes with a syncopation of his well known "Ida." While doing this he does a soft-shoe dance that was well received. After he makes his exit, the company walks to the footlights and sings another medley of old-time songs, intermingled with songs of the South. The boys are colored, but use cork in addition. Leonard then appears for the third time, attired in a red and white striped suit with high hat to match, and sings 'Rolly Boly Eyes" and dances, while the company hums the strain.

One of the novelties of the act is brought to view when two of the troupe, with brooms in hand, sweep up the sand while singing a comedy number called 'Sweep it Along." The star then appears again and sings a "Sugar Cotton" number and executes one of the best dances of his career. J. D.

### "BETWEEN TRAINS"

**Theatre**—*Harlem Opera House.*
**Style**—*Comedy playlet.*
**Time**—*Fifteen minutes.*
**Setting**—*Dining room.*

The story of this act concerns the quarrels of a newly married couple and the intervention, in the nick of time, of a third person, who, unconsciously, turns out to be a peacemaker.

The curtain goes up on the newlyweds at dinner. They are quarreling. Although the provocations are trivial, they are magnified by the two. This continues for some time and is interrupted by a knock at the door. A young woman, several years the senior of the young wife, explains that she is in their little city between trains, and that, unable to secure hotel accommodations, she chanced applying to them.

During the course of the meal, it develops that she is on her way to Omaha to re-wed her former husband, from whom she separated as the result of a quarrel which both, after the lapse of eighteen months, realized was childish. She recounts the early months of her married life and the petty disagreements and misunderstandings which existed between her and her husband, all of which, he explained, merely bore out the old saying that "true love never runs smooth."

Her case was so identical to that of the couple to whom she was confiding that it had the effect of reconciling them. Train time arrives and, as the prospective bride closes the door behind her, the young husband asks his girl wife if she will "meet him in Omaha."

T. D. E.

### HAMPTON AND BLAKE

**Theatre**—*Twenty-Third Street*
**Style**—*Singing and talking.*
**Time**—*Sixteen minutes.*
**Setting**—*In one.*

Man and woman combination. The man is a clever extemporaneous comedian and the woman an excellent straight.

The act opens with the entrance of the man, who starts a comedy song but is interrupted by his partner, seated in a stage box. An exchange of lively "get-backs" follows, winding up with the familiar "If you think you can do better than I can, come up here on the stage and try your luck."

While the team uses quite a few old gags, the manner in which they handle the ancient ones makes most of them sound new. Some odd travesty recitations, put over by the man, were unusually entertaining. As it stands, the team will pass satisfactory, anywhere. Better material should be secured, however. Both have plenty of ability, the man being especially strong on the "ad lib" stuff. A stronger routine, coupled with their natural talents, would quickly place the act high. H. E.

### SERGEANT CHRISMAN

**Theatre**—*Harlem Opera House.*
**Style**—*Feats of strength.*
**Time**—*Thirteen minutes.*
**Setting**—*In one.*

Sergeant Chrisman, U. S. A., has about the most remarkable pair of jaws it has been the lot of this writer to see. He uses his teeth and jaws for a vise, gripping various thicknesses of iron rods between his teeth and bending them into various shapes. He then allows a volunteer from the audience to bend a piece of ⅝-inch iron over the biceps of his left arm by striking him with it. Not only this, but he has two men bend a piece of the same iron in his teeth and then has ten men, five on either end, bend a still larger iron rod which he grips between his teeth. It takes the combined weight of the ten men, with Sergeant Chrisman's teeth and jaws constituting the point of resistance, to bend the rod.

Sergeant Chrisman opens with a recital of Robert W. Chamber's "The Spell of the Yukon" and closes with a few verses on the war. His voice is a trifle husky for a reader, but he probably hasn't a superior, and few equals, in his particular line of feats of strength.

T. D. E.

### WILTON SISTERS

**Theatre**—*Riverside.*
**Style**—*Singing and dancing.*
**Time**—*Fourteen minutes.*
**Setting**—*In one.*

Mae and Rose Wilton are two young misses whose talent and versatility will carry them far in the field of vaudeville.

Their act opens with a song and dance. They exit and one returns and in the spotlight sings "I Hear You Calling Me." At its conclusion she is joined by her sister and they play a piano and violin duet, in which popular and ragtime compositions were cleverly combined.

This was followed by a toe dance by one of the girls, and a song and dance brought the act to a close.

The girls have fair voices, dance well and possess undoubted musical ability. With a little more care in their selection of material, especially the song numbers, the act will improve greatly.

W. V.

### JOHN K. NEWMAN AND CO.

**Theatre**—*Eighty-first St.*
**Style**—*Dramatic playlet.*
**Time**—*Twenty-two minutes.*
**Setting**—*Office.*

This is another war playlet. It concerns two boys, one the son of an American business man, Brighton by name, the other the son of the German janitor of Brighton. Bender, the janitor, and Brighton's stenographer cannot get along very well. The girl believes he is pro-German in his sympathies.

Brighton receives a ring on the 'phone from his son, who tells his father that he has enlisted. The stage is darkened to represent the elapse of several weeks. The business man next receives a letter from his son in camp in which the soldier tells his dad he is "going over."

The next morning the janitor is detected by the stenographer rummaging through his employer's papers. She sees him read a carbon copy of the letter to the younger Brighton. When her employer asks her if she has noticed anything suspicious about the janitor, she tells him of what she saw that morning. Brighton summons Bender and, telling him that he thinks he is anti-American, informs him that he is free to look for another position.

The janitor then tells of having a son with the Stars and Stripes, and explains that it was in the hope of learning that his boy and young Brighton possibly were in the same company that prompted him to read his employer's mail. He proves his loyalty to America, Brighton tells him he is sorry he misjudged him, and, arm in arm, they witness the passing of a military parade.

The act has but little of the dramatic element, but will hold its own with the average war playlet.

T. D. E.

### THE BELLDAYS

**Theatre**—*Proctor's Fifty-Eighth Street.*
**Style**—*Comedy.*
**Time**—*Twelve minutes.*
**Setting**—*Special.*

A very well played, humorous character of the Irish servant girl type opens the act with a song about the "missus." The latter being away, she decides to put on a gown that has arrived. While she is doing this, a drunken man enters and she meets him. She attempts to act as the lady of the house would. This provides most of the comedy. He does some juggling with hoops, which is good. There is some singing in the act, but it is mostly comedy, the girl falling all over the long train of her gown and the drunkard reeling through the room.

The act drew plenty of laughs, however, as some of the stunts were ridiculously funny. The girl is naturally fitted to play her part, and her face and make-up alone are enough to set the audience giggling. J. S.

### CASINO AND VALDA

**Theatre**—*Keith's Jersey City.*
**Style**—*Dancing.*
**Time**—*Ten minutes.*
**Setting**—*Full stage.*

A man and woman open with a Spanish dance in native costume. The man is garbed in a black velvet jacket and trousers, with a white sash around his waist. His partner wears a red, gold and black dancing gown.

The young woman then changed to a ballet dress and did a toe dance. The man followed with a tambourine dance, most of his efforts consisting in leaping into the air and whirling rapidly. For a close the two did a double number. The couple are nice dancers and the young woman is pretty and shapely.

T. D. E.

# DRAMATIC and MUSICAL

## "HUMPTY DUMPTY" FINE EXAMPLE OF HIGH CLASS COMEDY

"HUMPTY DUMPTY"—A comedy in four acts, by Horace Annesly Vachell. Presented at the Lyceum Theatre, Monday evening, September 16, by Chas. Frohman, Inc.

THE CAST.

| | |
|---|---|
| Albert Mott | Otis Skinner |
| John Delamothe | Fleming Ward |
| General, The Hon., Henry Delamothe | Morton Selton |
| Viscount Loosehanger | Robert Harrison |
| Higginbotham | Ernest Elton |
| Jopling | Robert Entwistle |
| Puttick | William Eville |
| James Wallop | John Rogers |
| Sinkins | Walter Scott |
| Lady Susan Delamothe | Maud Milton |
| Nancy Delamothe | Ruth Rose |
| Mrs. Mott | Beryl Mercer |
| Crissie Parkins | Elizabeth Risdon |
| Mrs. Rogers | Clara T. Bracy |

Otis Skinner appears at his best as the principal character of Henry Annesley Vachell's new four-act comedy, "Humpty Dumpty." The action of the play is laid in England, the story treating of a humble barber who, upon inheriting an earldom, finds considerable difficulty in living up to the requirements of his new position in life.

The father of the barber, it seems, had married out of his caste, and before the play opens, the dialogue reveals, has been killed while on a hunting expedition. The fact that he is an earl comes as a complete surprise to the barber, the character assumed by Skinner, and his efforts to cover up his deficiencies as regards deportment, manners, etc., gives rise to many comedy situations that are extremely humorous.

Despite her protests, the mother of the ex-barber is prevailed upon to accompany her son when he goes to take up the life and duties of a nobleman. This role is played by Beryl Mercer, an actress of superior talents, whose characterization of the gentle old woman, who would much rather remain in her commonplace surroundings, is worthy of the highest praise. The mother and son are no sooner established in their new home than they are beset by a horde of society climbers, poor relations and fortune hunters. The barber does his best to accommodate himself to the new order of things, but naturally enough makes countless blunders and it isn't long before he wishes he were back in his shop again.

Later, it develops that a mistake has been made and the supposed earl is not an earl at all. The barber returns to his original station in life, thoroughly satisfied to relinquish the responsibilities that had been so suddenly thrust upon him.

The play is blessed with a strong vein of human interest, and its action is logical and holding throughout.

During the course of one of the acts Mr. Skinner, as the barber, goes through the process of shaving a customer, performing the operation with a dexterity that is surprising.

The piece has been well mounted, the atmosphere of the barbershop, in which the first and second acts are laid, being capitally suggested. The cast, which contains such sterling players as Morton Selton, Fleming Ward, Robert Harrison and Elizabeth Risdon, gives the star thoroughly adequate support.

"Humpty Dumpty," at times, is reminiscent of Thackeray at his best, the play not only being extremely lifelike in dialogue and situations, but possessing the most human sort of characters as well.

### WHAT THE DAILIES SAY

**Sun**—*Skinner has fine comedy role.*
**Tribune**—*We advise play-goers to see "Humpty Dumpty."*
**Herald**—*Has been staged with correct care.*
**Times**—*Excellent and well balanced performance.*

### FLORENCE NASH HAS PIECE

Florence Nash will be presented by Charles Emerson Cook in a romantic comedy, entitled "Remnant," early in November. The story was written by Dario Niccodemi and the English version is by Michael Morton. It is said to possess a "Peg o' My Heart" quality.

The title was chosen, it is said, because "there is too much of her for a child and too little for a woman" Under its original title, "Milette" the play ran for more than a year at the Gaiety Theatre in Paris.

## "SOME ONE IN THE HOUSE" IS CLEVERLY WRITTEN CROOK PLAY

"SOME ONE IN THE HOUSE."—A comedy in four acts by Larry Evans, Walter C. Percival and George S. Kaufman. Presented Monday evening, September 9, at the Knickerbocker Theatre, by Geo. C. Tyler.

CAST.

| | |
|---|---|
| McVeigh | Joseph Woodburn |
| Snowie | Edwin Redding |
| The Deacon | William B. Mack |
| English | Dudley Digges |
| Halloran | Sidney Toler |
| Jimmy Burke | Robert Hudson |
| Peter Spencer | Robert Barrat |
| Freddie Vanderpool | Rex McDougal |
| Tom Hargraves | John Blair |
| Gerald Fenshaw | James Dyrenforth |
| Molly Brent | Julia Hay |
| Mrs. Glendenning | Lynn Fontanne |
| J. Percival Glendenning | Hassard Short |
| Higgins | Basil West |
| Roberta Rollings | Mona Kingsley |
| Malone | John Sparks |

"Some One in the House" is a melodramatic comedy containing all of the necessary elements that go to make up the sort of theatrical entertainment that seems to be in great favor with theatregoers at the present time.

The opening act, laid in a pawn shop, sees the hatching of a plot calling for the theft of a $100,000 necklace. The person chosen to commit the theft is a criminal bearing a slight resemblance to our old friend "Raffles," as regards his methods and aristocratic characteristics. Later the gentlemanly crook is seen in surroundings more compatible with his polished manners, appearing as an amateur actor in a play that a society woman is about to stage.

It is during the course of the rehearsals of this play that the diamonds are stolen, the confiscation of which furnishes the authors with plenty of opportunity to inject numerous exciting, and, at the same time, highly humorous incidents and situations, into the plot. A couple of New York detectives and a suburban police official enter into the proceedings as soon as the diamond theft has been discovered and get mixed up in a series of funny situations that wind up with the metropolitan sleuths being placed under arrest by their rural contemporary.

During the turmoil, occasioned by the taking into custody of the detectives, the gentlemanly crook makes his getaway with neatness and considerable dispatch. The rehearsal itself is productive of much good comedy, the dialogue and business attending the efforts of the amateurs to make the play within a play convincing, being riotously funny.

An ambitious society woman and her husband, both of whom are keen for publicity, constitute two interesting and particularly natural characters. The husband is the "silly ass" society man to a nicety, the character having been drawn with photographic fidelity.

The society woman is also distinctly human, her conversational efforts being marked with a degree of banality, quite consistent with the type she represented.

## "THE WALK-OFFS" WELL STAGED COMEDY OF NEW YORK'S FAST SET

"THE WALK-OFFS"—A comedy in three acts, by Frederick and Fanny Hatton. Presented at the Morosco Theatre, Monday evening, September 16, by Oliver Morosco.

THE CAST.

| | |
|---|---|
| Mary Carter | Frances Underwood |
| Sonia Orloff | Fania Marinoff |
| Ah Foo | Elmer Ballard |
| Carolyn Rutherford | Roberta Arnold |
| Rose | Mae McGinn |
| Peter Grandin | Charles A. Stevenson |
| Schuyler Rutherford | William Roselle |
| Judge Charles Brent | Percival T. Moore |
| Mrs. Alicia Elliott | Janet Travers |
| Fay Marsh | Allison Bradshaw |
| Kathleen Rutherford | Carroll McComas |
| Murray Van Allan | Fred L. Tiden |
| Robert Shirley Winston | Edmond Lowe |
| George Washington White | E. Shackelford |

"The Walk-Offs" is a rather conventional comedy of modern society life, the central figure of which is a youth from Kentucky, whose wholesome viewpoint of men, women and morals is wholly at variance with the viewpoint of the majority of the other principals regarding such matters.

The opening act discloses the studio of a sculptress, with a group of the latter's boon companions of both sexes discussing a particularly scandalous divorce trial that has recently terminated. The dialogue is full of the sort of prattle that the so-called fast set are supposed to indulge in when they get together, and while the various conversations are always within bounds, the general trend of the talk may be described as being a bit racy.

The characters embrace the usual assortment of spenders, wasters and fortune hunters, including a model and a type that, in the movies, would be immediately recognized as a "vamp." The shallowness of these philanders is soon made apparent as the action develops, the purposeless character of their lives being emphasized in every word they utter.

The stage setting of the first act carries out the "fast set" idea to perfection, such articles of furniture as garish draperies, lounges, etc., being much in evidence.

Throughout the play there is a suggestion of "The Taming of the Shrew," the hero wooing the girl of his choice much after the fashion of the more or less celebrated Petruchio. A scene depicting a divorced wife being made love to by her bibulous ex-husband, the wife being clad in silk pajamas, is decidedly humorous.

"The Walk-Offs" provides likable entertainment on the whole and will undoubtedly enjoy a profitable run on Broadway.

Edmond Lowe plays the principal male role, that of the unsophisticated Kentuckian, with a sure touch. Carroll McComas as the heroine gave a performance that was satisfactory in every particular. Fania Marinoff was graceful and just naughty enough to be convincing, as the model of the piece.

Others who gave first rate characterizations were Fred Tiden, Chas. Stevenson and Wm. Roselle.

### WHAT THE DAILIES SAY

**Sun**—*New play by Hattons adds to their successes.*
**Herald**—*The walk-offs made good.*
**American**—*The play was staged most picturesquely.*
**Tribune**—*We cannot recommend the play.*
**Times**—*Another of those Hatton comedies, this time by far the dullest.*
**Telegraph**—*Brightly naughty.*

### CHANGE NAME OF PLAY

"The Awakening" is the name of Ruth Sawyer's play, formerly entitled "Tamar and Sabinoff."

### OPENING DATES AHEAD

"The Awakening"—Criterion, Sept. 30.
"The Saving Grace"—Empire, Sept. 30.
"Ben Hur"—Lexington Opera House, Sept. 30.
"Sleeping Partners"—Bijou, Oct. 2.
"Information Please"—Selwyn, Oct. 2.
"The Matinee Hero"—Vanderbilt, Oct. 7.
"Kean"—Theatre Du Vieux Colombier, Oct. 14.

### OUT OF TOWN

"The Crowded Hour"—Washington, D. C., Oct. 7.
"A Prince There Was"—Atlantic City, N. J., Oct. 21.

## "SOME NIGHT," AT HARRIS, FALLS SHORT OF EXPECTATIONS

"SOME NIGHT"—A musical comedy in three acts. Book, lyrics, and music by Harry Delf. Presented at the Harris Theatre, Monday evening, September 16, by Joseph Klaw.

THE CAST.

| | |
|---|---|
| John Hardy | Forrest Winant |
| Robert | Charles Welsh-Homer |
| Mrs. Hardy | Camilla Crume |
| Marjorie | Grace Edmund |
| Daisy | Anna Fredericks |
| Bobby | Harry Lambert |
| Joe | Louis Simon |
| Dorothy Wayne | Roma June |
| Madden | Thomas H. Walsh |
| Joe Scanlon | James C. Marlowe |
| Henry Spiffens | Charles W. Meyers |

"Some Night," which had its premiere at the Harris Theatre Monday evening, September 16, and which incidentally introduces Joseph Klaw as a producer, hardly lives up to advance announcements. The expected thrills are missing though there are some surprises—in fact, more than usually come in a musical comedy—and the music and dancing is pleasing and might be said to have registered hits.

A young girl with a stray packet of bonds worth $50,000 appeals to a blasé young man who assumes the role of detective in answer to her summons for help. In time the real sleuth enters and complications ensue that give way to many ludicrous moments and near-thrilling situations. After two acts the bonds find their way into the hands of the rightful owner, but the pseudo detective and the helpless damsel win each other.

Harry Delf has been known chiefly for his dancing. Judging from "Some Night," composition is not his strong point. His music, while ingratiating and sharply rhythmed, is a little reminiscent of that heard in other musical plays now on Broadway. He has displayed ingenuity, however, in the treatment of the story and in his method of avoiding the alternate appearance of principals, comedians and chorus, after the manner of conventional musical comedy.

The cast is headed by Forrest Winant, who makes the most of a part which offers him few opportunities. The lachrymose heroine, Roma June, made the least of a part which offered her the most opportunities. Of the comedians, the work of Louis Simon as a deaf and dumb gardener was perhaps the best. The remainder of the cast, aside from the girls of the ensemble, was colorless.

### WHAT THE DAILIES SAY

**World**—*Hopeless until the chorus gets busy.*
**Times**—*A delirious dream; lacking in good music and comedy.*
**Tribune**—*Saved by clever situations.*
**Herald**—*Score rich in snappy if not distinguished melodies.*
**Sun**—*Music is pleasing; dancing makes a hit.*

### REHEARSE TOLSTOY PLAY

Arthur Hopkins is making a production of Tolstoi's play "The Living Corpse." The title of the English version will be "The Redemption." This will mark the first performance of the play in English.

Reviews continued on Page 30

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## *ASKING FOR APPLAUSE*

Years ago, before vaudeville was brought to its present high plane, it was called variety, and performers in that branch of amusements received applause for their efforts by the simple expedient of deserving it.

At the present time, though, this custom of leaving applause to the discretion of an audience appears to be extremely old-fashioned. To the casual observer, however, the former method was far superior and decidedly more dignified than the habit that has grown so rapidly during the past few seasons of performers stopping their act and deliberately asking an audience for applause.

To aggravate matters, the habit of asking for appreciation is not confined to small acts, either, some of the worst offenders being headliners who should know better than to stoop to such an unprofessional practice.

It might interest some of these acts to know that while the audience falls for the "applause-asking" thing, very often it is commented on unfavorably by persons, who have formed a part of the self-same audience, after they have left the theatre.

If the offenders do not eliminate the practice shortly, it would not be surprising if managers decided to take a hand in the matter and issued orders that no artist is to command, request or plead for applause.

Managerial action became necessary in order to curb the habit of taking an endless and unnecessary number of bows at the finish of an act, and it seems about time that similar steps may be taken to correct the "applause-asking" evil.

"Jockeying" for applause is in no sense as bad as directly asking for it, but is also a subject that might well be considered as worthy of attention.

This takes various forms, one of the most flagrant of which is the neat little trick pulled so often by single singing acts, of having the orchestra play the introduction of a song that they have been identified with in the past, just as they are bowing off, after finishing their turn.

Playing the introduction once or twice is perfectly legitimate, but playing it six or seven times, after the applause has died away and the audience has ceased to evince any desire to have the artist return to the stage and render the old favorite in question, is utterly unnecessary, and serves to slow up the performance.

## *DON'T DELAY*

Only three weeks has been allowed by the Government for the Fourth Liberty Loan drive. It is enough. There will be some persons disappointed, of course. Even in progressive, energetic America there always are.

The majority of the theatrical persons who will fail to buy bonds of the "Fighting Loan" will not be swayed by disloyalty or cowardice. It will simply be delay. It is so easy to delay.

For instance, an actor of small means, yet determined to do his "bit" to help the fighting Americans "Over There," may have his dollar for a first payment all ready in the early days of the loan drive. Then, he may find he needs that dollar that particular day for something else—something nowhere near approaching in importance the success of the "Fighting Loan." He expects to have another dispensable dollar "tomorrow." Comes another day and another petty need for the dollar. If the man be really a coward, besides being careless, he may say in the end: "Oh, well, somebody else will do it!"

IF ALL AMERICA DOESN'T DO IT THE LOAN CANNOT BE CONSIDERED A COMPLETE SUCCESS, NOT IF IT WERE SUBSCRIBED THREE TIMES OVER.

There will come a time when all the fighting theatrical boys of America, all but those who have or must make the supreme sacrifice, will come home. No one will enjoy saying to them:

"I was going to buy a Liberty Bond when you fellows were putting up that great fight, but, well, somehow I didn't get around to it."

The one sure way to avoid any such miserable situation is to pay over the first instalment on the first day of the drive, and so make sure of participation in the magnificent work theatrical boys are doing "Over There."

## TWENTY-FIVE YEARS AGO

Helene Mora starred in "Comrades."

Eva Armstrong was with the Reilly and Wood Show.

Henry Miller was the leading man of the Empire Stock Company, New York, in "Liberty Hall."

M. Witmark and Sons published "Do, Do, My Huckleberry Do," "I Long to See the Girl I Left Behind," "You Did That," "Yew-ra-Liarty" and "You Gave Me Your Love."

Fay Templeton's Company, presenting "Madame Favart," included Annie Meyers, Richard F. Carroll, Alf. C. Whelan, Wm. Blaisdell, John E. Brand and W. G. Stuart.

Gus Hill's World of Novelties included Gus Hill, Murphy and Boyd; Estelle Wellington, Spencer and Quigg; McAvoy and May; Edward Earle; Ford and Lewis, and Millar Bros. Diovania.

## Answers to Queries

S. K.—"Pom Pom" does not go out this season.

L. A.—Toby Claude opened a vaudeville tour in 1916.

L. K.—Douglas Fairbanks's mother died two years ago.

C. F.—Laura Burt was re-recruited to vaudeville in 1916.

D. L.—Kitty Reid died two years ago from heart failure.

A. C. A.—Julia Dean played the leading role in "The Victim."

F. H.—John F. Sanderson married Gladys Uhler in 1916.

T. M. F.—Stuart Walker was once employed by David Belasco.

E. H.—June Janin entered vaudeville in the latter part of 1916.

R. V. L.—Jane Wheatley had a South American season in 1916.

S. B. R.—Mae Murray married Jay O'Brien in December, 1916.

J. F.—Mrs. Fiske has given many dramatists a start on their careers.

S. R. F.—A strike of stage hands occurred in Hartford, Conn., in 1916.

B. M.—"It's the Irish in Your Eye" was written by Albert Von Tilzer in 1916.

D. V.—DeWitt, Burns and Torrence have been together for seventeen years.

F. G. T.—Marciso Berreniti, the acrobat, died of pneumonia about two years ago.

J. K.—Proctor's Fifty-eighth Street Theatre started issuing a paper two years ago.

S. T. T.—Burt Shepherd sailed for England in January, 1917, for a tour of the London halls.

T. W.—Tom Wise played the part of Falstaff in "The Merry Wives of Windsor" two years ago.

H. N. O.—Edith Helena left the Aborn Opera Company about two years ago to enter vaudeville.

E. V.—The Outdoor Showmen of the World held a banquet at the Hotel Astor in December of 1916.

J. H.—Do not know where you can find heirs of Jessie Shirley. An ad. in THE CLIPPER might help you.

K. H.—The Strand Theatre contracted two years ago to show the pictures of Mary Pickford and George M. Cohan exclusively in New York.

## RIALTO RATTLES

**THEATRICAL MYSTERIES NO. 12**
Why is it that the bass-voil player is always bald-headed?

**WE CAN HARDLY WAIT**
"My Lady's Garter" is name of forthcoming film. Well, let's see it.

**HOPE NOT**
Dick Lambert will shortly stage a new play called "Below Zero.' Hope it won't be a frost.

**THAT'S EXPLAINED**
Asked why she had taken to aquatic diversions, Annette Kellermann replied, "For divers reasons."

**SOUNDS REASONABLE**
Charles Darnton in his review of "The Unknown Purple" describes the play as a highly colored melodrama.

**WHO KIN TELL?**
Somebody is going to stage a new revue entitled "Blow Your Horn." There's an act that ought to make a lot of noise.

**AUTOMOBILE PARADOX**
The offices of the Marcus Loew amusement enterprises are on the top floor of the Putnam building. A case of Loew on high, as it were.

**DON'T CROWD**
"Chemise," new Woods play, should be a box-office winner. Every man within the draft age, and then some, doubtless will want to see it.

**THAT EXPLAINS IT**
Jake Wilk informs us that "Sporting Life" "knocked 'em dead" at the Rivoli last week. We always knew that sporting life was killing.

**CAN YOU BEAT IT?**
Nothing surprises us any more. Cordelia Haager really lost $2,000 worth of diamonds in a hotel robbery last week, and her press agent never said a word about it.

**HERE'S ANOTHER MYSTERY**
Rumor has it that another celebrated magician is negotiating for a Broadway theatre. Joe Flynn says he could tell us his name—if he wanted to. But, Joe is modest.

**JULIES WANTS THE PRIVILEGE.**
It is reported that Jules Ruby intends to put in a bid for the row-boating privileges in front of the Palace Theatre, in the miniature lake that forms there on rainy days.

**HE WARNED CARUSO**
At a recent benefit at which Enrico Caruso and Frisco appeared, the latter told the pianist for Caruso not to play "The Strutter's Ball," as it would conflict with his act.

**AFTER REVENGE**
That Ford auto wheel that rolled into the lobby of an uptown vaudeville theatre last week, more than likely was trying to run over some of those actors who insist on telling Ford gags.

**WHY NOT?**
Trade paper announcement says that William Shear is a late addition to the ranks of photoplay producers and promoters. Among other things, he ought to come in handy cutting the films.

**JUST A SUGGESTION**
So many vaudeville acts have now adopted the expedient of asking the audience for applause that it might be a good idea to print the request as part of their program billing—thus saving considerable trouble.

**AN IRRESISTIBLE TRINITY**
Mary Pickford, Charlie Chaplin and Douglas Fairbanks are going "over there," according to trade paper announcement. It's all over. Those Mary doesn't charm to death, Charlie doesn't knock dead laughing and Doug doesn't tie up in a knot won't make a corporal's guard.

**WHAT THEY USED TO BE**
Willie Collier was once a call boy in Daly's Theatre.
Charlie Maddock was once an actor in a musical show.
George Whiting was once a saloonkeeper.
Max Dreyfus was once a minstrel man.
Jerome Remick was once a bank cashier.

**HEARD IN THE PROJECTION ROOM**
"If that guy who is playing the lead is an actor, I'm a Chinaman."
"Who wrote this mess, anyway?"
"I'll bet a lot of these scenario writers were motormen once."
"They say she wants $2,000 a week—she's almost worth it."
"Why do they pull so much of this falsely accused stuff—it's passe."
"I never saw one of these movie showings start on time in my life."

**WHAT THE DRAFT REVEALED**
Jack Rose is Carl Rosini.
Eddie Leonard is Lemuel Toney.
Leo Wood is Leopold Lantheaume.
Sam Shannon is Sam Rafsky.
M. Thor is Thor Michaelson.
Edward Archer is Sol. Olchovoy.
George Egan is George Zwick.
Harry Vivian is Harry Nies.
Paul Stanton is Paul Stahl.
Bert Melrose is William Dobbs.
James Hamilton is Hendrick Winster.

**HEARD BACK STAGE**
"It went right over their heads."
"They're a bunch of dead ones."
"I'll never play this house again."
"Some of 'em don't know there's a war on."
"Huh! They don't know the Civil War's over."
"I'm not going to work my head off."
"Gosh, but they're stingy with their mitts."

# STOCK REPERTOIRE

## LYNN TO HAVE OPPOSITION STOCK

### AUDITORIUM OPENS SEPT. 30

LYNN, Mass., Sept. 21.—The Central Square Players, who already are established in this city, are to have opposition in the Comerford Players, who are to open their season at the Auditorium Theatre, Monday, Sept. 30.

Announcement that John E. Comerford, of Boston, would put a company in Lynn has naturally excited curiosity as to which of the two stock companies will survive. While Lynn is prosperous just now, and people seem to have plenty of money to spend for amusements, it is doubtful if it can or will support two stock companies.

The Auditorium has just been overhauled and redecorated in preparation for the opening of the season and, when finished and the doors are thrown open next Monday evening, it will be one of the prettiest houses in New England.

John Comerford, who will be both company and house manager, was in New York this week engaging his people. The following players were engaged through James Thatcher: Leona Powers, as leading lady; David Herblin, as leading man; Claude Miller, as director; Frederick Murray Cheraches, John B. Whitman, as heavy; Earl Relchie, juvenile; May Lawler, ingenue; Cliff Bayer, comedian; Edith Ketchum, second business, and Ralph Langsfield, scenic artist.

The opening show will be "Daddy Long Legs." Underlined for the second week's bill is the New York success, "Johnny Get Your Gun."

### WEBSTER AT CAMP LEE

CHESTER, Pa., Sept. 20.—Alfred A. Webster, husband of Pearl Evans Lewis, is now stationed at Camp Lee, Va., with the 20th Co., 5th Battalion, C. O. T. S., as a second lieutenant. Upon his enlistment, eight weeks ago, he was presented with a traveling bag and wrist watch by friends at the Chester Shipyards, where he was general transportation foreman.

### ENGAGE EMILY CALLOWAY

SOMERVILLE, Mass., Sept. 20.—Emily Calloway, who was Peggy Wood in Belasco's "Seven Chances" and who had the title role in "Everywoman," has been engaged to do leading business in Somerville. Miss Calloway also was seen as Mrs. Kettle in "Overnight." She succeeds Cecil Malone.

### BURKHARDT CHANGES NAME

ONEONTA, N. Y., Sept. 19.—Waldemar C. Burkhardt, who has been connected with dramatic stock productions for the last seventeen years, henceforth will be known as Wally Burk. He at present is with the Charles K. Champlin Stock Company.

### GOING TO FLORIDA

Albert Lando stopped over in New York last week on his way to Cassagrill, Fla., where he will rest up this winter, recuperating from a recent operation.

### JOIN CHAMPLIN COMPANY

GREENFIELD, Mass., Sept. 20.—Hazel Carleton and C. M. Dumas have joined the Charles K. Champlin Company, which is playing here.

### "A DELICATE GAME" RELEASED

George W. Winnett has secured the sole agency for Charles H. Parsons' new comedy, "A Delicate Game." Stock releases for the piece are ready.

### PLAY LATE RELEASE

SOMERVILLE, Mass., Sept. 18.—Before a capacity audience, the Somerville Players presented Barton King's success, and the newest thing in war plays, "The Man They Left Behind," at the Somerville Theatre last Monday evening.

The play, while not the best of its kind ever written, should and doubtless will get the money. It has heart interest, amuses at times, and the underlying theme, just at this time, is unusually appropriate.

E. A. Turner, who has made a most favorable impression with Somerville audiences, played "Sandford Raymond," the man who didn't go to war. Of course, it all turned out that he was a Secret Service man and, as everybody expected, he eventually married the daughter of a crusty old Senator who upbraided him through two acts.

Leona Powers, as "Betsy," did nicely, as did John Gordon and Ruth Fielding as the youthful children. John M. Kline and Grace Fox, as the parents, were seen to advantage, as also was John Dugan as the Senator.

Ted Brackett, well known to Greater Boston audiences, made his debut as the new second man and created a most favorable impression. He is destined to become a universal favorite in Somerville.

Frank Farrara, as the butler, and Rose Gordon, as Mrs. Warren, handled their respective roles capably.

A. Gordon Reid arranged a flawless production.

"Daddy Long Legs" is underlined for an early production.

### LEASE OAKLAND THEATRE

OAKLAND, Cal., Sept. 20.—George Ebey, formerly of the Orpheum Theatre, Oakland, and Maud Fulton, star of "The Brat," have leased the Bishop Theatre, in this city. Ebey and Miss Fulton will operate a high-class stock company with the latter as the star.

They are negotiating for "'Ception Shoals," the Nazimova success, for the opening bill. This play has not been released as yet for stock, but they hope to be able to procure it for a special week.

### COLORED STOCK SUCCESSFUL

CHICAGO, Ill., Sept. 21.—The colored stock at Louis Weinberg's Avenue Theatre has been attended with much success. The shows have been put on by the Lafayette Players who have offered many standard attractions. The house has played to capacity every week for the time the new policy has been in effect.

### YVONNE GARRICK ENGAGED

MONTREAL, Canada, Sept. 20.—Mlle. Yvonne Garrick is appearing with the local French stock company as guest star in "Amour Vielle" (Love Watches), which starred Billie Burke in its Broadway form. Edgar Beeman is the leading man.

### SIGN EDITH KETCHUM

LYNN, Mass., Sept. 20.—Edyth Ketchum has been engaged as second woman for the Auditorium Stock Company, this city. James Cadwallader is another new member of the company.

### FIVE PLAYERS REACH B'WAY

HARTFORD, Conn., Sept. 19.—Edmund Elton, Julia Dean, John Westley, Jack Ellis and Edna Hibbard, all former Poli Players, are now in New York productions.

### MALDEN COMPANY OPENS

MALDEN, Mass., Sept. 20.—The Auditorium Theatre, this city, opened this week with "The Brat." "Here Comes the Bride" is underlined.

### ENGAGE MORTIMER SARGENT

BROCKTON, Mass., Sept. 20.—Mortimer Sargent has been engaged as stage manager for the Hathaway Players, this city.

## MAE DESMOND TO OPEN CO. IN PHILLY

### GO TO ORPHEUM THEATRE

PHILADELPHIA, Pa., Sept. 23.—The Mae Desmond Players will open a season at the Orpheum Theatre, this city, within the near future. Frank Fielder, husband of Miss Desmond, spent the greater part of last week in New York organizing a company. Miss Desmond, who is a clever ingenue leading woman, will have the leading female part, and Ashton Newton is the leading juvenile.

The Mae Desmond Players closed a successful season at Poli's Theatre, Scranton, Pa., last month, presenting as its closing bill "The Outsider." The star and her company were great favorites with Scranton theatregoers.

Manager Fielder's plans for the season of 1918-1919 contemplated an engagement at the New Empire Theatre, Montreal, but they suffered a setback when the Fire Commissioners of the Canadian city refused to grant a license for the opening of the playhouse. The opening was scheduled for September 16. The refusal was based on a new civic law introduced by the Fire Commissioners.

Manager Fielder had engaged his entire company and had arranged a fine list of plays, the first of which was to have been "Common Clay." This same vehicle, it is more than likely, will open the Philadelphia engagement.

### O'HARA IS BUSY MAN

Warren O'Hara, who is in the service at the Freeport Naval Training Station, is devoting his spare time to the management of two stock companies, one at New Bedford, Mass., and the other at Brockton, Mass. He makes the trips back and forth from the training station to the theatres in an automobile. The New Bedford Theatre and Hathaway's Theatre, Brockton, are housing O'Hara's companies.

Some of the plays underlined for Brockton are "Good Gracious Annabelle," "Song of Songs" and "Some Baby"; New Bedford: "The Only Girl" and "The Silent Witness." Enid May Jackson and Al. Swenson are the leads at New Bedford, and Warda Howard and Leo Kennedy are the leads at Brockton.

### POLI PLAYERS SCORE

HARTFORD, Conn., Sept. 19.—The Poli Players scored a hit in "The House of Glass" this week. The leading feminine role was played by Florence Rittenhouse. A. H. Van Buren had the principal male role.

The following stock releases will be played by the Poli Players: "Peg o' My Heart," "Potash and Perlmutter" and "Mother Carey's Chickens."

### GETS SPECIAL RELEASE

One special stock release of "Sick-A-Bed" for Morosco's Los Angeles Theatre for an early production is announced by Sanger and Jordan. This is the only release of this particular play available.

### WILLIAMS STOCK MOVES

SOUTH BEND, Ind., Sept. 20.—Ed. Williams has moved his stock company from Quincy, Ill., to the Oliver Theatre, this city, opening last Monday in "Common Clay."

### SHAKESPEARE JOINS POLI

HARTFORD, Conn., Sept. 20.—Eugene Shakespeare is replacing Russell Fillmore as juvenile man with the Poli Players, this city, opening next Monday as the Pollock boy in "Just a Woman."

### SOLDIERS ORGANIZE STOCK

BIRMINGHAM, Ala., Sept. 19.—Enlisted men in the Field Artillery Brigade at Anniston, Ala., have organized a stock company with the intention of producing and presenting plays both to the public and soldiers. "Going Some" will be the first offering. Several of Anniston's prominent young society belles have become members of the cast and will assist in the presentations.

The roster of the company includes Sergt. Dave Callis, F. A. Plucker, Fred Hart, Jerry Oldfield, Nathaniel Gardner, Hodge Venable, Fred Darden, Andrew Sheerer and Taylor Cook.

Shows will be staged both at the Liberty Theatre and the Anniston Theatre and the company probably will visit Birmingham.

### IS A GOOD DRAW

ERIE, Pa., Sept. 20.—"Here Comes the Bride" is "packing 'em in" at the Park Opera House here this week. This play broke all records at the Colonial Theatre, Akron, Ohio, where it played before coming to Erie, and it looks as though it will repeat here.

### WOOD PLAYS "OLD LADY 31"

UNION HILL, Sept. 19.—"Old Lady 31" was played at the Hudson Theatre here last week by a special arrangement which Manager Wm. Wood made with Manager Lee Kugel. There being no combination house in town Kugel gave Wood permission to present the play in stock in spite of the fact that it has not been generally released for such purpose.

### ANOTHER PLAY RELEASED

"The Girl He Left Behind Him," by Ralph Kettering, is now available for stock, through Sanger and Jordan, in the States of Washington, Oregon, California and Texas only. For the rest of the United States the play has been released for tour. It has proved a big hit on the road.

### UNION HILL IS DOG TOWN

UNION HILL, N. J., Sept. 23.—"The Maid, the Man and the Money" is the title of a new play by Douglas Murray which the Hudson Theatre Stock Company will present next week. Dorothy Shoemaker will be seen as the Maid and Jack Roseleigh as the Man.

### RUMSEY PLAYERS READY

BUFFALO, N. Y., Sept. 20.—The Howard Rumsey Players will open at the Star Theatre here next Monday in "The Brat." "Good Gracious Annabelle" and "The House of Glass" are underlined.

### "DADDY LONG LEGS" RELEASED

"Daddy Long Legs" has been released for stock. The play is underlined for Poli's Hyperion Theatre, New Haven, Conn., and Poli's Palace Theatre, Hartford, for showings within the next two or three weeks.

### CARMELO AT SASKATOON

SASKATOON, Can., Sept. 20.—Fred Carmelo's Musical Comedy Company is now at the Strand Theatre here, and will play this city, Moose Jaw and Regina for the next twenty-five weeks.

### BRIGGS REPLACES ROBBINS

UNION HILL, N. J., Sept. 20.—Mathias Briggs, who replaced Stewart Robbins at the Hudson Theatre Stock, made a favorable impression this week as Crown, a detective in "De Luxe Annie."

### JANE URBAN SCORES

OAKLAND, Cal., Sept. 20.—Jane Urban is a popular favorite with patrons of McDonough's Theatre, this city, where she scored an individual hit both last week and this.

WESTERN OFFICE:
Room 214, 35 So. Dearborn St.

# CHICAGO

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# ENLARGE ACTS INTO 2 HOUR SHOWS

### DESIGN TO PLEASE SOLDIERS

The fact that soldier audiences at the different army theatres are showing a marked preference for musical shows with an abundance of girls and lively action has led to a greatly increased activity in the producing line in Chicago. The fact that the Government is encouraging the showing of such attractions appears to producers to offer a great chance to wind up the season with a good profit, for, if a show is satisfactory, it can be routed for nearly a year solid.

Many of the producers who now have large girl acts playing the various Western cities are even preparing to call their attractions in and enlarge them into a production to run two and a half hours.

One of the first to announce this method of production is the firm of Pepple and Greenwald, who have specialized in female attractions. They are arranging to bring in "Hello, People, Hello" and form it into a big musical comedy production, employing prominent feminine stars of this vicinity.

Boyle Woolfolk, Menlo Moore and other leaders in western production have also announced their intentions of entering the field.

The Four Marks Brothers have completed a new production which is scheduled to open at Grand Rapids, Mich., September 28, expecting to come into Chicago to appear at the Olympic. There is a possibility of their also playing the western cantonments if arrangements can be made. The production is entitled "The Street Cinderella" and will have in its cast Julius Arthur, Lenard and Herbert Marx, assisted by Edward Metcalf, Mary Orth, Betty Carpenter, Gene Maddox and Saba Milton. Milton Marx will not appear with the company, as he is now a sergeant in the United States Army. Jo Swerling is the author of the production.

### PALACE BREAKS RECORD

The Palace Music Hall smashed all house records this week with Carter De Haven and Flora Parker as the headliners. The Palace Music Hall has been doing a tremendous business, since it opened recently with vaudeville, replacing the summer policy of musical comedy.

### POLICE WATCH CABARET

The police have been investigating cabarets in Chicago so often recently that hardly any "blue" reports are being received at police headquarters. Various city authorities are visiting the places nightly and report conditions immediately upon finding rules violated.

### CARNIVAL DREW 2,000,000

Official figures of the attendance for the war carnival, which closed last week, has been placed at 2,000,000. Many of the tickets sold were not used. The exhibition had a daily attendance of 139,700 persons.

### WILDER GOES TO COLONIAL

Eugene Wilder has been placed in charge of the box office at the Colonial Theatre. He began his services this week. He was formerly in the box offices of the Strand and Chicago theatres.

### SMITH SUCCEEDS JUDAH

Matt Smith has been named as the new manager of the Studebaker Theatre, succeeding Louis Judah. Smith has managed a number of western theatres and is also well known among circus folk.

### QUARANTINE STOPS SHOW

Lieutenant John Phillip Sousa will personally conduct the Great Lakes Revue at the Auditorium Theatre on September 30 and continuing one week from that date. The cast will be made up of 200 jackies who have previously appeared in professional life and are now 'doing their bit." A band of fifty pieces will accompany the show on its tour. The Great Lakes is at present under quarantine and the vaudeville show, donated every Friday night by the Western Vaudeville Managers' Association has been called off. Spanish influenza has closed the Great Lakes training camp for a short period.

### SEEK PROMOTIONS

Richard Hoffman, booking manager in the Western Vaudeville Managers' Association and a sergeant in Co. F, Illinois Reserve Militia, has been qualified to take an examination for a commission in the army. Irving Yates, also of the W. V. M. A. and a private in the same regiment, will try for a non-commission.

### CONKEY HAS RECOVERED

Bob Conkey has fully recovered from his street car accident and has been dismissed from the Cook County Hospital. He is planning to start a suit against the Chicago Street Car Company for injuries sustained, when he was thrown from the steps of a Clark street car and hurt.

### MERCEDES TO HEAD OWN SHOW

Mercedes is arranging to take out his own production and is now in Chicago securing attractions to tour with him. One of the first acts to be signed up was Lew Herman's "Song and Dance Revue," which recently closed a successful tour of the Pantages circuit.

### WINTER GARDEN IS SUED

Suit has been started by the City of Chicago, through Harry B. Miller, prosecuting attorney, against Alexander Weiss, proprietor of the Winter Garden, who is charged with selling liquor after his cabaret was supposed to be dry.

### MLLE. SIDONIE SUES

Mlle. Sidonie, until recently a booking agent, was so seriously injured in a taxi cab accident that she is now paralyzed. She has sued the Yellow Cab Company for $50,000, being represented in the suit by Leon A. Berezniak.

### VAN BID $800

Billy B. Van made a bid of $800 at the Green Mill Garden last week for a palm of gold donated by Lieutenant Marcel Levie, blind hero of the French army. The proceeds were donated to charitable causes.

### MARSH GOES TO KANSAS CITY

Charles M. Marsh, of the W. V. M. A., has gone to Kansas City to arrange an immense vaudeville program, which will play two weeks at the big Waco, Texas, exposition.

### NATHAN TO WRITE SONGS

Casper Nathan, former Chicago newspaper man, has opened offices as a song writer and press agent. He is now located in the Garrick Theatre building.

### STERNAD GOES TO NEW YORK

Jake Sternad has gone to New York City in search of material for western routes. He will spend a few weeks in the eastern metropolis.

### SUES FOR DIVORCE

Ethel Throp has sued George Throp for divorce, alleging various delinquencies. She asks alimony and the custody of their minor child.

### BUTTERFIELD IS IN TOWN

Col. W. S. Butterfield, head of the Butterfield Circuit, is a local visitor this week.

# GRANT PARK IS TURNED INTO CIRCUS LOT

### HAGENBECK-WALLACE FILL IT

For the first time in twenty years a circus is canvased in Grant Park. The Hagenbeck-Wallace circus opened there on Friday afternoon for a short engagement, the proceeds to be donated to the war fund of the Stage Women's War Relief.

An immense parade was held on Friday morning and traffic in the entire loop was halted until the circus passed in review. All the members of the Stage Women's War Relief marched in a body.

The Friday matinee and night performances were jammed to capacity and the engagement here will undoubtedly net the organization many thousands of dollars.

The circus management has turned its entire outfit over to the charitable organization and every penny of the proceeds, not even expenses being retained, will go to the organization, which represents the women of the stage.

One of the most important prime movers in this benefit is Mrs. Mort H. Singer, wife of the general manager of the Western Vaudeville Managers' Association, who is credited with having arranged with the city authorities and the proprietor of the circus for the short benefit engagement.

### KETTERING PLAY OPENS

"The Girl He Left Behind," a war production by Ralph T. Kettering, is having its initial showing at the National Theatre this week. It also marks the opening of the National as a dramatic house and sets aside the rumors that vaudeville or burlesque would be the policy there for this year.

### TO RETURN TO VAUDEVILLE

The Imperial Theatre, which formerly played drama and traveling attractions, will shortly revert to vaudeville and pictures, being booked out of the Family department of the Western Vaudeville Managers' Association.

### CLOSE ALL NIGHT MOVIES

The all night movie picture theatres have been stopped by orders of the City Council. The police department is busily engaged in closing all theatres that endeavor to stay open after the 1 o'clock closing ordinance.

### GARDEN HAS SKATING SHOW

An all-skating show has been placed in Terrace Garden and among those engaged are Jack Davis, Stone and Darling, Margaret Derkson, Rose and Honey, Hannie Frick and Davison and Jarisky.

### JACK LAIT IS BACK FROM N. Y.

Jack Lait, author of many successful productions, has returned to Chicago. He will shortly leave for Russia on an assignment given him by the Chicago *Tribune*.

### LYNN BRUNO ENLISTS

Lynn Bruno, who has been assistant to The Great Clayton, has enlisted in the navy, and is now stationed at the Great Lakes with the 17th Detachment Band.

### TWO PARKS CLOSED

White City and Riverview Park have closed their seasons. Both proved exceptionally successful with their Mardi Gras.

### BROWNS GET A ROUTE

George and Marie Brown have been routed for a tour of the Western Vaudeville Managers' Association time.

### CUT OUT GERMAN FEATURES

The Illinois Centennial Pageant has been shorn of its pro-German features. Until disclosures were made, the pageant was written by an Austrian and acted by German troupe actors. It was interspersed with German music, conducted by a German director, given by a German chorus and rehearsed in a German hall.

The conductor, William Boeppler, director of the German Singverein, has resigned because his Americanism was questioned. Harrison Wild, a Frenchman, is now the director.

The only thing German left in the score, according to H. H. Merrick, of the Centennial Committee, is some of Mendelssohn's music, and this, it is contended, is more American than German. The "Battle Hymn of the Republic" has been added to the program.

### HAYES JOINS W. V. M. A.

Everett Hayes, who booked the Empress Theatre in Des Moines, Ia., has joined the Western Vaudeville Managers' Association. The Des Moines house was formerly an opposition theatre, but his new connection changes the situation.

### SUES FOR "OH LOOK" ROYALTIES

Supreme Court Justice Philbin last week refused to grant an injunction sought by Sanger and Jordan, to restrain "Oh Look" from being performed. The action, according to O'Brien, Malevinsky and Driscoll, attorneys for James Montgomery, the author of "Ready Money," from which "Oh Look" was adapted, resulted from a misunderstanding as regards the construction that Sanger and Jordan believe should be placed on a contract they hold with Mr. Montgomery with respect to the dramatic rights of his piece.

Sanger and Jordan, it seems, are under the impression that they should receive a share of the royalties accruing to the playwright from the presentation of "Oh Look," with Montgomery holding to a decidedly opposite viewpoint. It was intimated by Mr. Malevinsky that the trouble that has arisen between Montgomery and Sanger and Jordan might reach an amicable settlement shortly.

### "HEARTS OF WORLD" GETS COIN

WHEELING, W. Va., Sept. 20.—"Hearts of the World" played a four-days' engagement at the Court Theatre, this city, last week to over $5,500 and has been booked for a return engagement December 11th to 14th. The management was unable to get an immediate return.

Fred E. Johnson, manager of the Court, attributes the fine business to the fact that he billed the entire country for thirty miles around. Business for the first seven performances exceeded that done by "The Birth of a Nation" the first time it was here.

### EDNA AUG SUES HITCHCOCK

BOSTON, Mass., Sept. 20.—Raymond Hitchcock's share of the receipts from the performance of "Hitchy-Koo" were last week attached by Edna Aug, to the amount of $600. Judge Brown has enjoined Charles J. Rich, owner of the Colonial Theatre, from paying the star this amount, pending the disposition of the bill in equity.

It is stated that Hitchcock assumed a debt of $1,000, due Miss Aug. The principal has since been reduced to $600, which the actress seeks to recover with costs.

### JONES DOING HIS BIT

PHILADELPHIA, Pa., Sept. 21.—E. Cholmley Jones, for many years press representative of the Forrest, Broad and Garrick theatres, here, and well known to all theatrical people, has given four sons to the service and a fifth is already registered awaiting his chance. Mr. Jones is the father of eleven children.

# GUS EDWARDS

takes pleasure in informing his singing friends that his publishers

## M. WITMARK & SONS

have in press his new marching song

# "Tell That to the Marines"

Lyric by SERGT. BERNARD S. BARRON, of the United States Marine Corps

which is such a wonderful success nightly at his new Martinique Hotel Revue, New York.

**WATCH FUTURE ANNOUNCEMENTS**

**M. S. BENTHAM ANNOUNCES**

# LOLA GIRLIE AND JAS. TEMPLETON

**at B. F. KEITH'S ALHAMBRA THEATRE, THIS WEEK (SEPT. 23)**

IN A SERIES OF SMART DANCE IDEAS

# AL SHAYNE

THE SINGING BEAUTY ASSISTED BY JOE SULLY

AT B. F. KEITH'S RIVERSIDE THEATRE THIS WEEK

DIRECTION CLAUDE AND GORDON BOSTOCK

P. S.—This act is copyrighted and protected by law.

NOTICE.—There is an Italian comedian that was formerly in my employ, who is now working in burlesque and is infringing on my rights.

# BURLESQUE

## WINTER GARDEN DROPS A. B. C. SHOWS

### WILL PUT IN STOCK AGAIN

The National Winter Garden will close as an American Burlesque Circuit house on Saturday night, Oct. 12, General Manager George Peck announced Monday.

Peck is now making arrangements to fill in the week, and has already booked the shows for the last three days at Wrightstown, N. J. The first three days of the week are open at present, but will no doubt be filled in before long. This will give the shows a full week at Wrightstown. The first four days at present are played there, after the Chester and Camden week, and it splits with Trenton. Commencing the week of Oct. 14 the companies will play the last three days of the week there, between the Gayety, Brooklyn and Philadelphia. The "Innocent Maids" will be the last American attraction to play the National Winter Garden.

Up to last Saturday night, six shows have played the National Winter Garden and all, it is said, have lost money there. And the house did not fare much better. When seen Saturday, Billy Minsky stated, that the shows had been cancelled by mutual agreement between him and the American Burlesque Circuit.

While the shows that played at the Winter Garden were good and clean the patrons did not take kindly to them. The majority of the audiences are foreigners who do not speak or understand English. They like shows with plenty of pantomimic comedy, such as slap-stick, tumbling, etc. They like to see pretty girls, bright costumes and enjoy good singing.

The American companies depend on the talking comedy mostly for laughs, which the audience to some extent did not understand. This is the principal reason why business was not up to what it had been at this house last season, when it ran continuously for fifty-one weeks with burlesque stock.

Minsky says that his house will open on Oct. 14, the Monday after it closes with the American Circuit attractions, with a first-class stock burlesque show, and will carry out the same policy as he did last season. He is going to have eight principals, four men and four women. Minsky is after the best material he can get. He says money will be no object so long as he can get the performers he is after. He will carry twenty girls in the chorus and will pay them road salaries, as he wants the pick. He claims in that way he can obtain the best, as the girls will get a full season's work in New York.

### WRESTLING, NOT BOXING

A typographical error made its appearance in these columns last week, that the Star and Crescent Theatres, Brooklyn, were to hold boxing bouts on Tuesday nights each week. It should have read wrestling matches.

### QUITS TO ENTER VAUDEVILLE

Sydell Bennet, with "The Bluebirds" company, has decided to leave burlesque and enter vaudeville, leaving the company at Detroit. She will do a single turn act.

### JEAN LEONARD JOINS REVUE

Jean Leonard, last season with the "Merry Rounders," is rehearsing with the revue which will open at the Café Plaza, Brooklyn, shortly.

### BOB NUGENT IS PLACED

Bob Nugent is now with the burlesque stock company at Wrightstown. He was booked through Roehm and Richards' office.

### SIOUX CITY GETS EXTRA DAY

SIOUX CITY, Ia., Sept. 14.—Owing to the fact that the shows of the American Burlesque Circuit have been unable to make the matinee here Sunday, it has been decided to play this city an additional day.

Companies playing St. Paul now have to leave that city Sunday morning, as there is no train service after 10:30 at night between St. Paul and this city. The morning train does not arrive here until late Sunday afternoon, in just about enough time to make the night show.

Business has been exceedingly good for burlesque shows so far here, and it has been decided by the home office to play an extra day. The shows will close here Wednesday night hereafter. They then leave here Thursday for Kansas City, where they open Saturday matinee.

### "BUD" ABBOTT MARRIES

WASHINGTON, D. C., Sept. 19.—"Bud" Abbott, treasurer of the Casino Theatre, this city, and Betty Smith, a member of the stock company playing that house, were married here yesterday. Abbott is the son of Harry Abbott, business manager of the "Twentieth Century Maids" playing the Columbia Circuit. Young Abbott has two sisters with shows on the Columbia Circuit.

### CLUB TO BANQUET DON CLARK

PHILADELPHIA, Pa., Sept. 14.—The Nut Club of this city, composed of a number of business men, politicians and theatrical men, have arranged to give a theatre party and banquet to Don Clark and the Star and Garter Show next week at the Casino Theatre, here.

### COYNE DOING WELL

HEMPSTEAD, L. I., Sept. 14.—Tom Coyne's Stock Company, at the Clinton Theatre, here, continues to do capacity business. Last week the show did the record business for this house since the stock took possession several months ago.

### PLAYED TO BIG BUSINESS

The "Cheer Up America" company played to the largest Saturday night's business at the Orpheum, Paterson, last week that house has done this season. Besides selling out, there were one hundred and twelve seated on the stage.

### EDDIE FOX CLOSES

BALTIMORE, Md., Sept. 21.—Eddie Fox closed with the Howard Stock Company at the Folly, this city, today. Fox has been a principal comedian and producer on the Howard Circuit for the past seventeen weeks.

### ROBINSON MAKING MUNITIONS

DAYTON, Ohio, Sept. 13.—Sam Robinson, who has managed burlesque shows since the early days of the Empire Circuit, is manager of a department in one of the local munition plants of this city.

### STATTON REPLACES PARELLI

Harry Statton has replaced Jimmy Parelli with the "Pennant Winners." He opened in Pittsburgh. Parelli has been drafted.

### LEW LEDERER CLOSES

BALTIMORE, Md., Sept. 21.—Lew Lederer closed here at the Gayety tonight. Lederer had given his two weeks' notice to close.

### JOHNNIE WEBER CLOSES

Johnnie Weber closed with the "Trail Hitters" at the Empire, Hoboken, last Saturday night.

### SMITH CLOSES WITH "AVIATORS"

BUFFALO, N. Y., Sept. 21.—Jack Smith closed here with the "Aviators" this week.

## SIX SHOWS ARE BELOW WHEEL STANDARD

### CHANGES ARE ORDERED

Six shows on the American Burlesque circuit, which are not up to the standard set for the wheel, have been ordered to make changes.

The "Trail Hitters" will have to be reconstructed and several new sets of scenery and costumes have been orderd. It is claimed that the show has too many old bits. Several male principals and the soubrette are to be changed, it is stated.

The first act of the "Military Maids" is to be changed. More comedy has been ordered injected into the first part. The burlesque is all right. Also, several of the principals are to be replaced.

The "Pirates" is likewise lacking in comedy and the show is to be remodeled. Two changes in the cast have been ordered. The costumes and scenery are in first class condition, but the right material is lacking.

A new soubrette and fast straight man is needed with the "Orientals."

The "Paris by Night" company is not funny enough, and needs a new straight man.

The "Aviators" is a good show, but a new straight man has been ordered to replace the present one.

At the office of the American Burlesque office it was stated that the above changes had been ordered at once.

### COOPER CHANGING SHOWS

"Blutch" Cooper is making the following changes in several of his shows.

In the "Trail Hitters" Vic Blant, formerly of the Hippodrome Four, takes the place left vacant by Johnny Weber. Jack Dempsey replaces Charles Edwards with the same show. Jim Carney replaces Emily Tenley with the "Sightseers." Evelyn Ferris replaces Sydell Bennett with the "Bluebirds."

Cooper, who has also been looking after the Ed. Rush "Paris by Night" company, has put George Slocum in the cast in place of Meyer Harris.

George Brennon will take the place of Bert Scott with Billy Wells' "Mile a Minute Girls" in Philadelphia next Monday.

Cooper has a number of new scenes and bits which have been written by Billy K. Wells that he is now putting into several of his shows.

### WOMEN LEADS HAVE ROW

WATERBURY, Conn., Sept. 21.—Flossie Everett, soubrette of the "Bon Tons," closed with that company after the first part of the show last evening at Jacques Theatre here. She claims to have had trouble with one of the other women principals and refused to go on.

Miss Everett left the show earlier in the week and went to New York, but straightened matters out at the office and returned here Thursday. It seems that the same trouble again appeared then during the performance last night, and she claims it made it impossible for her to continue with the company.

Miss Everett is one of the best soubrettes on the Columbian Circuit, and no doubt Jacobs and Jermon will arrange to place her with one of their other attractions.

### GRACIE HOWARD TO CLOSE

Gracie Howard will close with Charles Baker's "High Fliers" at the Majestic, Scranton, next week. Margie Hilton will replace her.

**Burlesque News continued on Pages 25, 29 and 31**

## LEW KELLY WALKS AWAY WITH HONORS AT THE COLUMBIA

Lew Kelly is unfortunate this season in not being surrounded by the cast that he should have. His work at the Columbia this week is the best he has ever done, but the cast is not strong enough in some instances, and, when he is not on, the show drags in places.

Monday afternoon Kelly was at his best. He was out for laughs, and he got them. He has a lot of new material that is extremely amusing and he gets it over as only he knows how. He is an artist and the most copied man in burlesque. He has an individuality all his own. Kelly has two great supports in Lucille Manion and Vic. Casmore.

Miss Manion was in good voice Monday and offered her numbers in a clear, rich voice, taking encores with each. She worked well with Kelly and Casmore, "feeding" them for many laughs. She is the best "straight" woman in burlesque. Kelly depended on her in several scenes to do the "straight" for him, and she put it over well. She has a most pleasing personality and wears costumes of unusual beauty. Her all around work pleased.

A corking good character man is Casmore. This season he is doing a Frenchman and his dialect is humorous. He never departs from his role, works fast and is a great performer.

John Honan is doing a light comedy in the first part, and while he works hard, the material he has, does not get over very well.

Ben Mulvey, while a good "straight," does not fit well into this show. He is not a George Douglas by any means. Douglas is sadly missed, and Kelly surely is in need of a good "feeder."

Freda Florence has a pretty wardrobe, but has very little to do. Miss Florence could be on more, as she is a capable woman in scenes and bits.

Leona Earl, a very pretty ingenue, has several numbers, which she easily puts over. She, too, could be given more to do. Her wardrobe is attractive and the little she has to do, she does well.

May Alberta, Patsy Woods and Frank Young have a few bits.

The scene between Kelly and Miss Manion, about ten minutes after the show started, was really the first interesting thing of the show. Kelly is in many scenes and his line of work kept the house in an uproar. His bench scene with Misses Florence and Manion, and Casmore, created no end of amusement. With Kelly's "dope" lines, and Casmore as an excitable Frenchman, the two worked this scene up for lots of laughs.

Miss Earl and Mulvey offered a singing and dancing specialty which went over well. Miss Earl closes the act with a little "rough house stuff," as she did last season with the Welsh Show, doing it well.

Casmore and Miss Manion put over a neat duet.

In the table scene Kelly again worked up many laughs. Honan was good in this scene, doing "straight" for Kelly. Mulvey and Miss Earl were also in it. The little they did went over.

Miss Earl and Mulvey then offered a neat Japanese number in which they introduced a pretty dance.

Kelly, as a Four Minute Man, does a specialty in one, in which he tells of his experiences while on his trip to England. His talk was interesting, with a line of humor running through it at times. He will no doubt, be of great assistance to the Government during the coming Liberty Loan Drive. He went big and was generously applauded.

The burlesque on the "Thirteenth Chair" was amusing and well liked. Kelly, Casmore, Honan, Mulvey and the Misses Manion and Florence handled the respective parts well.

Miss Manion's specialty was offered with praiseworthy skill. She sang one number, which she put over sweetly and most distinctly. Her two recitations were well delivered. She offered one written by Fred McCloy, entitled "Base Ball Diamond in the City of Berlin." It was well written and Miss Manion's elocution was good.

Kelly got much out of the "music box" bit, which was extremely funny. Mulvey, Casmore, Honan and Miss Florence also worked nicely in this bit.

Kelly has a good looking chorus. The girls work and sing nicely in the numbers, which were well arranged. The scenery is bright and the costumes are a kaleidoscope of colors blending prettily.

With better material for the principals, outside of Kelly, a few more numbers, more work for the woman in the scenes, and a good, fast soubrette, Kelly will have just what he needs. He then would have a show that would stand up with what he had when he was last seen here.

Kelly has been away from burlesque, as far as New York is concerned, for several years. He was welcomed on his entrance Monday with a great round of applause, and he deserved it. His work is superb.

SID.

CHICAGO'S SENSATIONAL JAZZ SONG HIT

# "I DON'T WANT IT, YOU CAN HAVE IT"

WORDS BY ARMAND J. PIRON; MUSIC BY CLARENCE WILLIAMS

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McKINLEY MUSIC COMPANY

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Song of the Hour

# GOODBYE GIRLIE

BY GERALD FITZGERALD

*A winning number.*
*The camps are singing it.*
*A wonderfully sweet lyric.*
*Great opener for burlesque.*
*Irresistible one-step.*

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# MELODY LANE

## SONGWRITER WITH SOLDIERS IN FRANCE

**Raymond Walker With the "Over There Theatre League" Writes Entertainingly of Experiences at the Front**

Raymond Walker, the songwriter, who volunteered several months ago for overseas service in entertaining the soldiers, is now in France, and in a letter to THE CLIPPER writes entertainingly of his experiences at the front. He writes, "I thought it might interest you to know what an entertainer of the 'Over There Theatre League' has to do in France.

"When we landed in Paris we were on the go from 8 a. m. until 6 p. m. every day for a week attending to registration and other legal matters tightly bound round with miles of red tape. We also gave a couple of shows in the evening besides one in the afternoon in the Tuileries before an audience of ten thousand. United States troops, British soldiers and Parisian civilians made up the audience and though many could not understand a word we said, they laughed at our slapstick comedy. Then we left Paris and went to a town some distance away and gave our show on a truck, as there was no tent or hut there. This afternoon we are going to a big hospital where they have a small piano. We will visit all the wards and sing for the soldiers who are unable to get out to see our regular show. I would rather do this than play for the President. Have been through the hospital several times and had long talks with the boys and some of their experiences are beyond description.

"Every afternoon a Ford calls for us and we go to the camp we are to play in that evening. We set up the stage, if there is no hut and using the headlights of the car for spotlights put on one little show. Some of the camps are well equipped and have stages, footlights, curtains and everything, but these are in the minority. We were at a camp last week where the soldiers had not seen anyone from home in six months. You ought to have heard them cheer. It brought tears to all our eyes. I am glad that I am not one of the comedians, as when you see all of these Americans starving to hear a Yankee song, one feels more like crying than anything else. Our work is wonderful and the audiences the greatest in the world."

### STERN SONGS IN MINSTREL SHOW

Joseph W. Stern & Co. have a collection of popular numbers in the Gus Hill Minstrel Show which are meeting with much success. Three of the best are "I'm Glad I Can Make You Cry," "Belinda Open Your Window" and "Mammy's Pickaninny, Don't You Cry."

### VON TILZER OPENS IN BOSTON

Harry Von Tilzer has leased quarters in the office building at No. 220 Raymond street, Boston, and on Oct. 1 will open a professional office in that city. Harry Prescott will be in charge.

### SONGWRITER'S SON IN THE ARMY

Raymond A. Brown, Jr., a son of Raymond Brown, the songwriter, has enlisted in the Canadian Army and is now attending an officer's training school near London, England.

### HARRIS HAS NEW NOVELTY READY

Charles K. Harris has released a new novelty ballad entitled "Why Did You Come Into My Life?" which is being sung by many well-known singers.

### NEWMAN BACK IN NEW YORK

Harry Newman, after a three weeks' trip through the middle west in the interests of the Harry Von Tilzer Music Co., is back in New York.

### NATIONAL ANTHEM DRIVE IS ON

The campaign to teach New York the words of "The Star Spangled Banner" is still on and the Mayor's Committee is working to obtain all possible co-operation among business houses.

Department stores are taking an active part in the drive. Nine of them yesterday included copies of the words of the anthem in every package sent out and will do so every day this week.

Captains and lieutenants are being appointed in every district in the city to increase the interest of foreign born citizens in the anthem and to conduct "sings" at which the words of the poem will be distributed and prominent men make addresses. Heads of block parties may obtain copies by applying at Room 605, Hall of Records.

The Hudson River Day Line has distributed thousands of copies of the words and music to passengers.

### OSTERMAN WRITING SONGS

Jack Osterman, a son of Kathryn Osterman, is now with the western company of "Parlor, Bedroom and Bath," and in addition to playing one of the roles, is writing a number of songs. Three of them, "My Irish Hero," "Waiting for a Girl" and "I've Looked All Over for You," have been accepted by Florrie Millership, who is singing them in her act, "The Girl on the Magazine." Mr. Osterman has been commissioned by Miss Millership to write an entire act for her use next season.

### STASNY SONG IN FRANCE

"When Yankee Doodle Learns to Parlez Vous Francais," popularized in France by Elsie Janis, as well as many Yankee soldiers, is being hummed and whistled along the big boulevards of the French capital. J. Salabert, the Paris publisher, has purchased the French publication rights to the number.

### SONGWRITER MAKES RECORDS

Lieut. Gitz-Rice, the Canadian songwriter, has signed contracts with the Victor Phonograph Co., whereby he is to make a number of records.

A comedy recitation called "Fun in Flanders" has been released by the Victor Co. and it is already one of its big popular sellers.

### SOUSA WRITES A NEW MARCH

"Flags of Freedom," is the title of the latest John Philip Sousa march. Lieutenant Sousa, leader of the Great Lakes Band, was commissioned by the publicity committee of the Fourth Liberty Loan Drive to write the piece which will serve as the official military march for the drive.

### WESTERN FIRM OPENS OFFICE

Sherman, Clay & Co., the San Francisco music dealers and publishers, have opened a professional office on the sixth floor of the Pantages theatre building. Benjamin Black, the composer and pianist, is manager.

### BENEFIT FOR STANLEY MURPHY

Henry Marshall is arranging for a benefit for Stanley Murphy, the songwriter, who is now in a Long Island sanitarium suffering from a nervous breakdown.

### PAULL WRITES A NEW MARCH

E. T. Paull, who has written many popular marches, has just completed a new one which he has named "Pershing's Crusaders."

### DENNISON ON VACATION

Wert Dennison, of the Meyer Cohen Music Co., is spending a short vacation at his home in New Hampshire.

## MUSIC PAPER RULING ISSUED BY U. S. GOVT.

**War Industries Board Rules on Weights of Paper Which Can Be Used for Musical Publications**

The manufacturing division, pulp and paper section of the War Industries Board has issued a ruling in regard to the weight of paper stock which may be used in the printing of sheet music, music covers and music books.

All grades of sheet music 25 x 38 size must be printed on stock the maximum weight of which is 85 lbs. per ream.

All grades of music covers 25 x 38 must weigh 90 lbs. or less per ream.

Music books must be printed on stock not to exceed 70 lbs. per ream.

The new style sheet music issued by the popular publishers which is printed on a single sheet, folded, comes under the head of cover stock and can therefore be printed on paper weighing 90 lbs. per ream in the 25 x 38 size.

This weight is sufficient to give the music the strength and stability necessary and the ruling of the department is therefore looked upon as a particularly good one. The only difficulty in connection with the publishing of music is the shortage of paper of all weights and sizes and many of the large publishers whose output is large are finding much trouble in keeping their big sellers in print. The complaint of the shortage in paper is heard on all sides and is further aggravated by the labor scarcity in the music printing plants.

This condition, on account of the new draft can hardly improve, for several months at least, as the field from which printing plants can hope to draw new employes is a small one.

### S. R. HENRY HAS NEW HIT

Reports from orchestra leaders, pianists and the music world in general in regard to the new waltz composition, "Kentucky Dream," are enthusiastic.

This number, which is by S. R. Henry and D. Onivas, writers of "Indianola," bids fair to rival in popularity any of the big instrumental hits published by the Stern house.

Frank H. Warren has written a particularly well fitting lyric for the melody and the song will be released in the near future.

### CARUSO SINGS "OVER THERE"

Enrico Caruso, the famous tenor, evidently plans to keep the George M. Cohan song, "Over There," permanently in his repertoire. Duing the past summer he has rendered the song at a half dozen of his concerts. The latest occasion was on Thursday night at the Italian Music Festival in Central Park. Fifty thousand people heard him and applauded and cheered for nearly a quarter of an hour.

### FEIST BUYS BOSTON SONG HIT

Leo Feist has purchased from Jack Mendelsohn Music Co., of Boston, the new song, "The Rose of No Man's Land," a ballad, which is already a decided hit in that city. Jack Caddigan and James Brennan are the writers of the number.

### VAN ALSTYNE IN VAUDEVILLE

Egbert Van Alstyne, the songwriter, is playing a few weeks engagement in vaudeville, and is introducing his new Liberty Loan song, "For Your Boy and My Boy."

### NEW WILSON SONG READY

A Lebanon, Pa., composer has written a new patriotic song which he calls "Woodrow Wilson, Leader of the U. S. A."

### COON SONGS SCORE IN LONDON

The great number of American soldiers in London is responsible for a revival of the coon song craze in England, and as a result many of the old American song successes are being heard in the big music halls.

There is also to be presented a revival of the old Williams and Walker show "In Dahomey," which back in 1903 ran for 250 nights at the Shaftsbury Theatre.

The piece is to be revived in an elaborate manner and presented by Norman J. Norman, who has engaged an all star cast for the production. There were many song hits in the old production, among them being "My Castle on the Nile," "My Dahomian Queen" and "The Jonah Man."

### HARRIS HAS GOOD SELLERS

Charles K. Harris' latest songs are selling remarkably well since the opening of the season. Never in the history of his house has he had so many good selling numbers running together.

The leaders are "If You Hear Them Calling Clancy, He's My Boy," "One, Two, Three, Boys, Over the Top We Go," "Smile When I'm Leaving, Don't Cry When I'm Gone," and "Leave the World a Little Better Than You Found It."

### NEW NOVELTY SONG FEATURED

Van and Schenck, at the Riverside Theatre this week, are scoring a hit of big proportions with the new Kendis, Brockman Co. novelty number "Peach Jam Makin' Time." Sung as the closing number of their act in which numerous songs are rendered, the song was received with great applause.

### WEST PLEASES WOLFE GILBERT

L. Wolfe Gilbert, who, with his partner, Anatol Friedland, is appearing in vaudeville in the Far West, is enthusiastic over the theatrical conditions of California. In a letter received recently he writes: "This is a wonderful country. What orchestras! What theatres! and how the audiences do love songs!"

### BERLIN HAS NEW SHOW READY

Irving Berlin, whose soldier show, "Yip Yip Yaphank," is making a tour of the country, has found time to write music and lyrics of a new piece for which Roi Cooper Megrue has supplied the book.

The piece, as yet unnamed, will be produced early in the new year.

### EDWARDS HAS NEW SONG

One of Gus Edwards' latest songs which is now in press and will soon be released by the Witmark house is "Tell That to the Marines." The words of the number are by Sergt. Bernard S. Barron, of the U. S. Marine Corps.

### NEW VON TILZER SONG READY

"He's Well Worth Waiting For," a new song by Harry Von Tilzer and Garfield Kilgour, is now ready for release. It is a well-written melodious number, and is being learned by many of the best singers.

### REMICK RELEASES NEW NOVELTY

J. H. Remick & Co. has released a new novelty number by Dick Whiting and Chas. Mason, entitled "Cotton Hollow Harmony." The new song is being sung by many well-known singers.

### SONGWRITER IN VAUDEVILLE

Walter Scanlon, the tenor, is appearing in a new act in vaudeville, and in it is featuring a number of new songs of his own composition.

### GOETTLER WITH LEO FEIST

Arthur Goettler, the songwriter, has joined the composing staff of Leo Feist, Inc.

# "And though they've taken all your sunshine a

We reprint t Rose," bec tiful se such

YOU CAN'T GO WRONG WITH A "FEIST" SONG

MAKES A REAL APPEAL

"I simply love that song"
That's what they all say

# MY BELGIAN ROSE

HITS HOME EVERY TIME!

By GEO. BENOIT, ROBERT STEVENSON and TED GARTON

SING A "FEIST" SONG BE A STAGE HIT

"EVE

Words by Grant

Here's Patriotism from a New Angle!

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SAN FRANCISCO
Pantages Theatre Building

NEW ORLEANS
115 University Place

KANSAS CITY
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135 WEST 44

# a dew, we'll make an American beauty of you"

t these few words from the climax of that beautiful ballad, "My Belgian
because to our knowledge there never was a song that expressed such beau-
sentiment in so few words. No doubt that is the reason the song has made
such an impression upon singer and audience.
That's why it's such a hit, and for the same reason we unhesitatingly recom-
mend it to all singers using a ballad in their act.

*That Sensational Stammering Ditty!*

# K-K-K-KATY

*By Geoffrey O'Hara-Army Song Leader*

**A HIT WITH EVERYBODY**

**NO ONE KNOWS WHY AND WE DON'T CARE**

It's Different, That's Why It's a Wonderful Success!

## "I'M SORRY I MADE YOU CRY"

By N. J. Clesi. You Ought to See the Way It Goes Over!

Here It Is, Folks! That Peach of a Novelty Rag Jazz Hit!

## YTHING IS PEACHES DOWN IN GEORGIA"

It Has the Kick That Does the Trick! Music by Milton Ager and Geo. W. Meyer.

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FEATURE

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Personal Direction, Harry Richards, of Roehm & Richards, 216 Strand Theatre Bldg., N. Y.

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*A Romantic Musical Fantasy—A Breath from the Land of Dreams.*
DIRECTION—GENE HUGHES

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## 8 BLACK DOTS

in "Celebrating Day in Tennessee"
PERSONAL DIRECTION—I. KAUFMAN

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A Vaudeville Success
OH! BUDDY, BUDDY

Loew Time Direction—Mandel & Rose

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E. E. BUDDY

## PUGH & BROWN

THE TWO MERRY MESSENGERS
DIRECTION—PETE MACK

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BILLY GRACE

## BOHN & BOHN

Featuring
THAT WELL-BALANCED GIRL Direction—Nat Sobel

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## DORIS HARDY

DIRECTION—JOHN C. PEEBLES

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MUSICAL AND DANCING—IN VAUDEVILLE

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In Singing and Dancing Eccentricities—Always Working

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Management A. H. WOODS Season of 1918 and 1919

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DIRECTION—JACK SHEA

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E. PAUL **SOUTHE & TOBIN** ESTELLE

VAUDEVILLE SPARKS IN HARMONY
Direction—JAMES PLUNKETT

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Singing and Talking Comedy Act—15 minutes in one. Address care N. V. A.

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World's Greatest Cycle Equilibrists

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## SWIFT and DALEY

In Artistic Musical Nonsense. Special Set.

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Comedy Shadowgraphists—In Vaudeville

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Comedy and Singing Novelty "Enlisting." 14 Minutes in 1. Special Drop. Direction—Lew Golder

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# HOUSELEY, NICOLAS & DEEN

## IN "HIS LEMON-SINE"

COSTUMES CREATED BY SLOVA

DIRECTION—MR. CHAS. J. FITZPATRICK

# ABOUT YOU! AND YOU!! AND YOU!!!

**CARL and Babe Stevens** is a new act in vaudeville.

**Joe Laurie** is the proud father of a boy that arrived last week.

**Charles A. Woodin** is a private with the 304th Engineers "over there."

**James ("Jim") Morton** will tour the Orpheum Circuit this season.

**Albert D. Cowles,** stage director, has joined the American Tank Corps.

**George C. Davis** is in Bellevue Hospital suffering from the effects of a fall.

**Tunis F. Dean** will manage the road tour of David Belasco's "Tiger Rose."

**Helen Menken** has been engaged to play the leading role in "Three Wise Men."

**Roy Sampson** is now business manager of Harvey D. Orr's "Million Dollar Dolls."

**Charles H. Clarke** has resigned as manager of the Friars' Club after seven years.

**William H. Powell** has replaced Arthur Hull in the juvenile role in "Going Up."

**Thomas Coffin Cook** will be seen with Laurette Taylor in "Happiness" this season.

**Mr. and Mrs. Hal Stack** announce the birth of a son on August 29 at Melrose, Mass.

**Ruth Lee** has succeeded Eleanor Fox in the role of Winifred St. Albans in "Maytime."

**Charles Sugah-Turner** has been engaged for the Western road company of "Pollyanna."

**Helen Driscoll** will take the leading role in a play by Robert Edeson soon to be produced.

**Frank Lyon** will play the juvenile part in one of the road companies of "Friendly Enemies."

**Ann McDonald** and **Herbert Ransome** have been added to the cast of "The Riddle Woman."

**Lynn Overman,** of "Oh Boy," has been appointed an ensign at the Cape May training camp.

**Grace Field** is a patient at a local hospital recovering from the effects of an operation.

**Andy Paish,** of Andy Taylor and J. Le Claire, has been called for examination by his local board.

**Harry Burkhardt** has returned to New York following an eighteen weeks' tour with "The Climax."

**Dorothea Sadlier** has been engaged for the A. H. Woods road show of "Parlor, Bedroom and Bath."

**Phoebe Foster** and **Arthur C. Howard** will begin rehearsals shortly in "The Dislocated Honeymoon."

**Serge Prokoleff,** a young Russian pianist and composer, has arrived in this country for a concert tour.

**Brandon Tynan** left for Boston last week to join Leo Ditrichstein's company in "The Matinee Hero."

**Arthur Frazer,** of Frazer, Bunce and Harding, lost his father by death in Brooklyn September 16.

**"Lillian Tucker"** will head the Chicago "Three Faces East" company which Cohan & Harris are organizing.

**Selene Johnson** and **Lumsden Hare** have been engaged for "Peter's Mother," which William A. Brady, Ltd., will soon produce.

**Jewell Kelly,** a Southern theatrical man, will take charge of the New York office of the Greenwood Agency.

**Billy Lang** has closed with "The Mischief Makers" and has opened with H. B. McHugh's girl act, "Going Some."

**Anna Marble** will be publicity representative for Winthrop Ames production of Maeterlinck's "The Bethrothal."

**Helen Carrington,** of the Winter Garden chorus, impersonated Salome in the finale of the first act Monday night.

**Arthur Fasig** has succeeded Max Blumenthal as manager of the Savoy Theatre, at Broadway and Thirty-fourth street.

**Minnie Maddern Fiske** is godmother to the newly arrived daughter of I. F. Deakin, of the Harrison Grey Fiske forces.

**Irene Franklin** and **Burton Green** have arrived safely on the other side of the Atlantic to entertain the soldiers in France.

**Gertrude Vanderbilt** has been engaged to appear in "Listen Lester," a new John Cort musical farce which will open next month.

**Joseph B. Shadduck,** after an absence of two months, has returned as director of the Hoboken United States Theatre orchestra.

**George Henry Trader** is rehearsing "Stop That Man," a farce by George V. Hobart, which will be presented shortly by the Shuberts.

**Frank Lyon** has been engaged by A. H. Woods to play the juvenile role in one of the road companies of "Friendly Enemies."

**Evangeline Marschalk,** of the chorus of the "Midnight Frolic," has been placed under contract for moving pictures by Harold J. Binney.

**Alex Clark** will have an important role in "Gloriana," the musical comedy in which John Cort is presenting Eleanor Painter, on the road.

**Jean Shelby** has been engaged by Harry H. Frazee for a role in "Look Who's Here," in which Nora Bayes is being starred.

**Vera Finlay, Sam Lowett, Rex Wayland, Edward Mackay** and **Nat Griswold** have been engaged for the company touring in "Yes or No."

**Harry Delf,** whose musical comedy, "Some Night," opened at the Harris last week, was in New York on a furlough to see the opening.

**C. C. Perry** has taken over the management of the Liberty Theatre at Camp Cody. He formerly held a similar position at Camp Upton.

**Zoe Barnett** last week replaced Flossie Hope in a role she played once before in "Miss Springtime." Miss Hope has been attacked by tonsilitis.

**Bartram** and **Saxon, Amelia Richards** and **Charlotte Burton** entertained the officers and crew of the U. S. S. Rijndam at the Hotel Astor last week.

**Ray Boudin,** formerly with Al Jolson when "Sinbad" was at the Winter Garden, opened in Schenectady Monday in "Leave It to Jane." **Ed. Lynch** also is in the cast.

**Guy C. Smith** is managing the Hippodrome, formerly the MacDonough Theatre, an Oakland, Cal., vaudeville house, with a semi-weekly change of bills, Sunday and Wednesday.

**Will Rogers** came from Boston to attend the initial showing of his first picture, "Laughin Bill Hyde," at the Rivoli Theatre last Sunday night.

**Kathryn McConnell,** of Pepple and Greenwald's "Song and Dance Revue," recently suffered a nervous breakdown and is under a physician's care.

**Clarence Hibbard,** the "blackface sunbeam in minstrelsy," will break in a new blackface specialty out of town shortly and will be booked into independent theatres.

**Olive Frank Robertson,** pianist and singer, and **Edith Rubel,** violinist, are entertaining the soldiers in France, under the auspices of the Y. M. C. A.

**Percival Knight,** the English producer, has been engaged by Mr. and Mrs. Coburn to stage their first production, "The Better Ole," at the Greenwich Theatre.

**Edwin Strawbridge** has been engaged by William Moore Patch to play the juvenile role in "The Man Who Stayed at Home," touring the smaller cities.

**Julia Dean,** of the cast of "The Woman on the Index," received word last week that her brother, Clark M. Dean, has been made a sergeant. He is in France.

**Mr. and Mrs. Earle Cavanaugh** (Ruth Tompkins) announce the arrival of an eight-pound baby girl September 14. She has been christened Ruth Cavanaugh.

**Florence Earle** has entered the Presbyterian Hospital for treatment for neuritis, which developed as an aftermath of a severe fall suffered several weeks ago.

**Ed Wynn** has been engaged by Arthur Hammerstein for leading comedian in his new musical production, "Sometime," by Rida Johnson Young and Rudolf Friml.

**Irene** and **Constance Farber,** appearing in "Sinbad" at the Century, appeared for the second time last week in an entertainment for the soldiers at Fort Slocum.

**Dorothy Arville,** the comedienne, was seriously injured last week while motoring down from the Peekskill encampment, where she had been entertaining soldiers.

**Violet Englefield,** the English comedienne, of "The Passing Show of 1918," recently purchased a home on the waterfront at Dorton Point, South Norwalk, Conn.

**Harry Houdini** will appear at the Liberty Theatre in front of the Public Library Saturday afternoon, to help the Stage Women's War Relief open the Liberty Loan drive.

**Frances Carson,** who followed Ruth Chatterton in the leading part in "Daddy Long Legs," has been signed by Chamberlain Brown for a role in support of Bertha Kalich.

**Edith Latimer, Sam Sidman** and **Cyrus Brown** have been added to the cast of "The Little Brother," the English play in which the Shuberts will present Walker Whiteside this season.

**Florence Mills,** burlesque prima donna, will go to France at the head of one of the overseas theatrical units shortly. Meanwhile she will participate in the coming Fourth Liberty Loan drive.

**Venita Fitzhugh, Arthur Aldridge, Catharine de Gallanta, Irene Olson, Charles Derickson, Cynthia Perot, Elmer Floyd, Maxines and Bobby, Little Lord Roberts, Violet Quinn, Jack Murray, Ted Lewis** and the **Kanzawa** company are in the cast of "The Spice of Life," the new revue at the Palais Royale.

**Margaret Vaughan,** ingenue, last seen with "Her Country," and **Lieut. Callan E. England,** were married recently. Lieut. England has seen service "over there" and is detailed for instruction service on this side.

**Captain James R. Morrison,** formerly with "The Thirteenth Chair" Company, has returned from the Piave front, where he saw action and incidentally was decorated for bravery by King Emanuel of Italy.

**Percy Weadon** has been assigned by the official Bureau of Publicity for the Fourth Liberty Loan drive to co-operate with Walter Kingsley and A. Toxen Worn in directing the work in their respective units.

**Helen Raftery** has been engaged for a role in "Leave It to Me," a new musical comedy soon to be produced by William Moore Patch and Joseph M. Gaites, and of which Vera Michelena will be the prima donna.

**Edith Lyle** has been engaged for a feature film production by George Foster Platt. She was in the leading feminine roles in "Johnny Get Your Gun," with Louis Bennison, and "This Way Out," with Frank Craven.

**Ethel Rosamon,** whose "Extra Girl" stories are running in *Motion Picture Classics,* has been added to the publicity department of the War Department, Commission on Training Camp Activities, as a special feature writer.

**Corp. Derby Holmes,** author of "A Yankee in the Trenches," and who has seen two years' service "over there," appeared at the Eighty-first Street Theatre last week and conducted a "drive" in the interest of the soldiers' smoke fund.

**Thais Lawton,** leading woman for Guy Bates Post in "The Masquerader," has arrived in New York following a six months' engagement in Melbourne and Sydney, Australia. She is accompanied by her father, George Lawton, of Louisville, Ky.

**Louise Owen, Lena Llorett, Alice Nash,** Edna Nash, Ione Love, Gilva Orme, Helen Sube, Isa Lemuels, Emily Buss, Miriam Sanford, Lily Clarens and Georgie De Drew, of the Hippodrome circus act, are helping to train sixteen horses for service in France.

**Robert Marks** will superintend the dance numbers in "Listen Lester," the Harry Cort and George M. Stoddard musical farce which John Cort is soon to present. Marks also staged the dances in "Rockabye Baby" and "Head Over Heels."

**Anna Bookstaber, Flora Cingolani, Emma Clifton, Ann Howard, Betty Poulus, Laurette Shea, Clara Sperling, Sol Marks** and **S. Verzi** have been accepted by Chorus Master Giulio Setti as members of the regular chorus of the Metropolitan Opera Company.

**Mrs. Basil Clark** appeared before the Rotary Club at its luncheon at the Hotel McAlpin last Thursday afternoon as official representative of the Liberty Theatre Division, War Department, Commission on Training Camp Activities, and spoke in behalf of "Smileage."

**Eugene** and **Willie Howard** were arrested in front of the Winter Garden Saturday afternoon, charged with disorderly conduct. They were told to "move on," and when they refused, were arrested. They were released before the Winter Garden performance was over.

**Edward E. Pidgeon,** formerly of New York but more recently identified with Philadelphia restaurant life with J. C. Patten and Eugene Felden in the conduct of the L'Aiglon restaurant, have organized a chain of Cheri restaurants, the first of which, located in South Fifteenth street, opposite the Union League Club, already has opened.

# BOB MILLS
THE BOY WITH THE SUNNY SMILE
In Vaudeville

JOE BEA
## BRADLEY & EARLE
"THE TIDD-LE-WINKS"
U. B. O. TIME Direction, NAT SOBEL

## M'LISS & CO.
IN THE IRISH MUSICAL COMEDY
TIMMY'S COLLEEN

STOVALL SEDGWICK SEYMOUR
## 3 RED HOTS
In "Darktown Kapers"
Singing, Dancing and Comedy Talk—In Vaudeville

## WIKI
HAWAIIAN ENTERTAINER
DIRECTION—PAT CASEY

HARRY TOM
## SHAPIRO & LEMONIER
Composers of Their Own Song
Now Playing Loew Time Direction—LEVY-JONES

## CHAS. LOWE & BAKER SISTERS
In Musical Comedy Bits
IN VAUDEVILLE

MERVYN **LE ROY & COOPER** CYLDE
"TWO KIDS AND A PIANO." Old Name—Levy & Cooper Dir.—MAX HART

BABE ANDERSON presents
## MAJOR, MINOR and SCALE
3 girls, 3 violins and a special drop

BELLE **BRANDON & TAYLOR** JAMES
The Girl and the Yodeler—Playing U. B. O. Direction—Smith & Hughes

## THE PAINTERS WITH EVENS & SYDNEY
DIRECTION—CHAS. BORNHAUPT

AUSTIN AE
## GOETZ AND DUFFY
Manufacturers of Melody and Mirth Direction—Jack Lewis U. B. O.

## JACKSON, WALSH & JACKSON
VAUDEVILLE A LA CARTE

DICK **FITZGERALD & CARROLL** JACK
THE LAST OF THE FOUR HUNDRED

MATT BILLIE
## KENNEDY AND FAY
BITS FROM MUSICAL COMEDY
IN VAUDEVILLE

ED ED
## ROWLEY & MULLEN
Comedy Talks, Singing and Dancing
IN VAUDEVILLE

## Frank—Rose & Thorn—Olive
*A Sparkling Spatter of Song and Chatter*
DIRECTOR—ALF. T. WILTON

JIMMIE AIMEE
## COLLINS & NOBLE
In Comedy Oddity "Green and Gray." By John P. Mulgrew. Special Drop.

## "PEGGY"
Some Dog! Nuf Sed.

## Harry Fraser & Edward Finley
IN "SKIRTS," A MELODRAMATIC NOVELTY BY RITA WELMAN.

## EVELYN BATES
The Girl Who Is Musically Inclined—In Vaudeville Direction—CHAS. S. WILSHIN

BILLY LADDIE
## RIALTO and LAMONT
THE TALKLESS BOYS

Singing Military Travesty
JOE **BARRETT & RYNO** JACK
BATTLE OF FORT LIMBURGER

## RUTH GOODWIN
THE SINGLE GIRL WITH THE DOUBLE VOICE

## BOB & ELVA STANLEY
COMEDY WIRE ACT Direction—LEVEY & JONES

DICK **MILLER & VANCE** MURIEL
BOOKED SOLID ON U. B. O. TIME Agent, LEW GOLDER

MORGAN SADA
## BROWN & SIMMONS
Coming in a New Act by Joseph Byron Totten

## MR. PIPP & MR. PEPP
"A COUPLE OF HIGHBROWS"

## TECHOW'S CATS
IN VAUDEVILLE

IRVING SHANNON HANDLES THE LAYING OUT PINS
## BALLY HOO THREE
"CIRCUS LA PETITE"

# VAUDEVILLE BILLS For Next Week

## U. B. O.

### NEW YORK CITY.

**Riverside**—Valeska Suratt & Co.—Avon Comedy Four—Dooley & Sales—Harry Carroll—Diene & Rubini—Lee & Cranston—Julian Hall—General Pisano & Co.

**Colonial**—"American Ace"—Miss Juliette—Williams & Wolfus—Beaumont & Arnold—Walter Weems—Embs & Alton—Chinco & Co.

**Alhambra**—McIntyre & Heath—"Maid of France"—R. E. Ball & Sister—Connelli & Cravin—Jimmy Lucas—Elida Morris—Greenlee & Williams—Miss Merle & Co.

**Royal**—Clifton Crawford—Kalmer & Brown—Cummings & Harris—Sliding Billy Watson—Jean Sothern—Marmen Sisters—Morley & McCarthy Sisters—"Birds of a Feather."

**Fifth Avenue** (Sept. 26-29)—Ed Lee Wrothe & Co.—Harry Antrim—Ruth Roye—Ziegler Sisters & Co.

**81st Street** (Sept. 26-29)—Davis & Fitzgibbons—Baker & Wynn—Connelli & Kraven—Scott Gibson—Evans' Girl Revue.

**Harlem Opera House** (Sept. 26-29)—El Cota—Walton & Brandt—Olson & Johnson.

**58th Street** (Sept. 26-29)—Ruble Sims—Leighton & Frank—Gertrude McGill & Co.—Ben Smith—"Pretty Baby."

**125th Street** (Sept. 26-29)—Forrest & Church.

**23d Street** (Sept. 26-29)—Ferandez & May—Harry & Sophie Everett—Ed Aveling—Jazzland Follies.

### BROOKLYN.

**Orpheum**—Eddie Leonard & Co.—Four Mortons—Clara Morton—Morton & Glass—Whiting & Burt—"The Current of Fun" Lynn Cowan—The Brightons.

**Bushwick** — Helen Ware — Herbert Clifton — Lillian Herlein—"Somewhere with Pershing"—Athos & Reed—Kerr & Weston—Will Ward & Girls—Bowers, Walters & Croker.

**Greenpoint** (Sept. 26-29)—The Brightons—Gorman Bros.—William Laurence & Co.—Al Tucker.

**Prospect** (Sept. 26-29)—Boyle & Bryan—"Sliding" Billy Watson—Williams & Wolfus—Kranz & LaSalle.

### BOSTON, MASS.

**Keiths**—Nan Halperin—Blossom Seeley & Co.—Geo. Jackson—Barr Twins—Orth & Cody—Wheeler & Moran—Olga Mishka Three—Osaki & Taki.

### BUFFALO, N. Y.

**Shea's**—Parsons & Irwin—Dolly Connelly & Co.—Minnie Allen & Sister—Bert Swor—Jones & Greenlee—Everest's Circus—"For Pity's Sake"—Montgomery & Perry.

### BALTIMORE, MD.

**Maryland**—Robbie Gordone—Bob Hall—Eddie Foy & Co.—Asahi Troupe—Frances Nordstrom & Co.—Elsie White—Bayce Coumbe & Co.

### CLEVELAND, O.

**Keith's**—Jean Adair & Co.—Mignon—"Man Off Ice Wagon"—Clifford & Wells.

### CINCINNATI, O.

**Keith's**—"The Reunion"—Maude Earle & Co.—Four Haley Sisters—Kelly & Galvin—El Cleve—Five Nelsons—The Seebacks—Rigoletto Bros.

### COLUMBUS, O.

**Keith's**—"In the Dark"—Robbins—J. & B. Thornton—Five Pandurs—Lady Alice's Pets Rajah.

### DETROIT, MICH.

**Miles**—Weber & Rednor—"Mastersingers"—Geo. Yeoman—Retter Bros.—Jas. Thompson & Co.—Lucille & Cookie—Yates & Reed—Ioleen Sisters.

### DAYTON, O.

**Keith's**—"Class of '79"—Frances Kennedy—Gerard's Monkeys—Caites Bros.—Quinn & Caverly—Larry Reilly—McDevitt Kelly & Leavitt.

### ERIE, PA.

**Keith's**—Six Kirksmith Sisters—Lorner Girls—"Mr. Proxer"—Van Bros.—Bowman & Shea—Hilton & Rogers.

### GRAND RAPIDS, MICH.

**Keith's**—J. & R. Harkins—Chief Capaulican—"Some Bride"—Adolphus & Co.

### HAMILTON, CAN.

**Keith's**—Helen Jackley—Lew Dockstadter.

### INDIANAPOLIS, IND.

**Keith's**—Nonette—Race & Edge—Rubeville—Doc O'Neil—York's Dogs—"The Miracle."

### JERSEY CITY, N. J.

**Keith's** (Sept. 26-29)—Stevens & Bordeaux—Baker & Rogers—Tennessee Ten.

### LOWELL, MASS.

**Keith's**—Lillian Fitzgerald—Harry Hines—Rawson & Claire—Cartwell & Harris—"Nowadays"—Tarzan—Lawton.

### LOUISVILLE, KY.

**Keith's**—"In the Zone"—O'Donnell & Blair—Little Billy—Miller & Capman—Whitfield & Ireland.

### MT. VERNON, N. J.

**Keith's** (Sept. 26-29—Howards' Animals—Eastman Sisters—Ben Bernie—Bronson & Baldwin—"Rising Generation."

### MONTREAL, CAN.

**Keith's**—Rose & Moon—Jack Wilson & Co.—Edith Clifford—Gonne & Alberts—Espe & Dutton.

### NEWARK, N. J.

**Keith's** (Sept. 26-29)—The Fowlers—Jack O'Brien—Green & DeLier—Eva Fay—Sid Towns & Co.—Ethel Clifton—Adrian—Marien Sisters.

### PITTSBURG, PA.

**Keith's**—Marshall Montgomery—Ben Beyer & Co.—H. Bosworth & Co.—Rooney & Bent.

### PORTLAND, ORE.

**Keith's**—Thomas Swift & M. K.—McNally Dimes & D.—"Hands across sea"—Sprague & McNeece—Donald Roberts.

### PROVIDENCE, R. I.

**Keith's**—Four Harmony Kings—Chris Richards—Amos & Winthrop—Ann Gray—Jane Courthope—Jack & Foris.

### PHILADELPHIA, PA.

**Keith's**—Sheehan & Regay—Sylvia Clark—The Levolos—"The Only Girl"—Five Famous Lloyds—Green & De Lier—Trixie Friganza.

### ROCHESTER, N. Y.

**Keith's**—Geo. McFarlane—Claire Vincent & Co.—Gasper & Sinclair—McConnel & Austin—American Beauty—De Leon & Davies—Ralph Smalley—Chas. Kellogg.

### TORONTO, CAN.

**Keith's**—Loney Haskell—Three Kanes—A. & F. Stedman—Ethel Hopkins—A. Pickens & Co.—Ramsdell & Dayo—Doree's Allied Celebrities.

### TOLEDO, OHIO.

**Keith's**—Harry Green & Co.—Alex. McFayden—Coakley & Dunlevy—Connelly & Webb—H. & A. Seymour—The DeOnzos.

### WILMINGTON, DEL.

**Keith's**—Arthur Whitelaw—Kennedy & Nelson—Roman & Cox.

### WASHINGTON, D. C.

**Keith's**—Van & Schenck—Stan Stanley Three—Mitchel & King—Leo Beers—Joe Howard's Revue.

### YOUNGSTOWN, O.

**Keith's**—Xmas Club—Mazie King & Co.—Leo Zarrell & Co.—Olga—Leroy & Lytton.

### YONKERS, N. Y.

**Keith's** (Sept. 26-29)—Lawton—Mark & Redding—Armstrong & Ford—Eight Black Dots.

## ORPHEUM

### CHICAGO.

**Palace**—Leon Erroll & Co.—Lillian Shaw—Rose & Bernard—Dooley & Nelson—Ben Deeley & Co.—McIntosh & Maids—Libonati—"Calendar Girl."

**Majestic**—Phyllis Neilson Terry—Andrew Mack—Conroy & Co.—Frankie Heath—Eddie Carr & Co.—Cole Russell & Davis—Techow's Cats—Leon Sisters & Co.

### CALGARY, CAN.

**Orpheum**—Walter C. Kelly—"Married Via Wireless"—Dickenson & Deagon—Three O'Gorman Girls—Sylvia Loyal & Part—Prosper & Maret—Gallagher & Rolley.

### DULUTH, MINN.

**Orpheum**—"Camouflage"—Helen Trix & Sister—Bennett & Richards—Lew Madden & Co.—Bert Earl & Co.—Mr. and Mrs. Gordon Wilde—Walter Brower.

### DENVER, COLO.

**Orpheum**—Toto & Co.—Keane & White—Gygi & Vadie—Milton & De Long Sisters—Julie King & Co.—Milt Collins—"Girl From Milwaukee."

### DES MOINES, IA.

**Orpheum**—Christie MacDonald—Drew & Wallace—Bensee & Baird—Hahn Weller & Co.—Herman & Shirley—Helen Savage & Howard—Wellington Cross.

### KANSAS CITY, MO.

**Orpheum**—Grace La Rue—Paul Decker & Co.—Andy Rice—Lander Bros.—Margot Francois & Partner—Roy Harrah & Co.—Horace Golden & Co.

### LOS ANGELES, CAL.

**Orpheum**—Cervo—Robt. T. Haines & Co.—Maria Lo—Bison City Four—Columbia & Victor—Gautier's Toy Shop—Conlin & Glass.

### LINCOLN, NEB.

**Orpheum**—Cecil Cunningham—Fern & Davis—Marie Nordstrom—Harris & Marion—Dunbar's Hussars—"Levitation"—Gordon & Kern.

### MINNEAPOLIS, MINN.

**Orpheum**—"All for Democracy"—Ford Sisters—Mayo & Lynn—Dale & Burch—Kathryn Murray—Merian's Dogs—"Honeymoon."

### MILWAUKEE, WIS.

**Orpheum** — Elizabeth Murray — "Somewhere In France"—Claire Rochester—Gardner & Hartman—Bert Melrose—Sandy Shaw—Gordon & Rica—Ishkawa Japs.

### MEMPHIS, TENN.

**Orpheum**—Sarah Padden—Mehlinger & Meyer—Elsie La Bergere—Ray Snow—Cunningham & Clements.

### NEW ORLEANS, LA.

**Orpheum**—Courtney Sisters—Lee Kohlmar—Harry Jolson—Ruth Budd—Paul Lavarre & Bro.

### OAKLAND, CAL.

**Orpheum**—Clark & Bergman—Bessie Clifford—Mrs. Thos. Whiffen—Eddie Foyer—"Girl On the Magazine"—Florenze Tempest & Co.—Kitario Trio—Tracey & McBride.

### OMAHA, NEB.

**Orpheum**—Derwent Hall Caine—Bankoff & Co.—Grace De Mar—Moran & Mack—Joe Browning—Equilli Bros.—Tina Lerner.

### PORTLAND, ORE.

**Orpheum**—Doree's Celebrities—Inhoff Conn & Coreene—Brendel & Bert—Leipsig—Yvette & Saranoff—Emerson & Bladwin—Losova & Gilmore.

### SEATTLE, WASH.

**Orpheum**—Albertina Rasch & Ballet—Whipple & Huston—Leightners & Alexander—Pistel & Cushing—Rev. Frank Gorman—Australian Creightons—Jas. J. Morton.

### ST. LOUIS, MO.

**Orpheum**—Elsa Ryan & Co.—Lincoln Highwayman—Sidney Grant—Shattuck & O'Neill—Marion Harris—Elsa Ruegger & Co.—Ward Brothers—Sterling & Marguerite.

### ST. PAUL, MINN.

**Orpheum**—Gus Edwards' New Revue—Una Clayton & Co.—Harry & Grace Ellsworth—Valente Bros.—"An Artistic Treat."

### SALT LAKE CITY, UTAH.

**Orpheum**—Mlle. Dazie & Co.—Gilbert & Friedland—Kennedy & Rooney—Mack & Williams—Willie Lola—Carl Jorn.

### STOCKTON, SACRAMENTO & FRESNO, CAL.

**Orpheum**—"Where Things Happen"—Alla Moskova & Ballet—Shaw & Campbell—Morris & Campbell—Wilfred Clarke & Co.—Eddy Duo—Lou Holtz.

### SAN FRANCISCO, CAL.

**Orpheum**—Mack & Lockwood—Fisher & Hawley—Mellette Sisters—"Creole Fashion Plate"—Heras & Preston—Julius Tannen—Albert Vertchamp.

### VANCOUVER, CAN.

**Orpheum**—"On the High Seas"—Misses Campbell—Al Herman—Smith & Austin—Holmes & Wells—Georgalis Trio—Jack Alfred & Co.

### WINNIPEG, CAN.

**Orpheum**—Eva Tanguay—Jas. C. Morton & Co.—Officer Vokes & Don—Amoros & Jeanette—Friscoe—Helen Gleason & Co.—Senoroff Duo.

## LOEW CIRCUIT

### NEW YORK CITY.

**American** (First Half)—Melva Sisters—Stetson & Huber—Al Burton's Revue—Wilkins & Wilkins—Geo Primrose—Bessie LeCount—"Don't Lie to Mama." (Last Half)—Eckhoff & Gordon—Maxon & Morris—Allan & Francis—Karl Emmy's Pets—Chas. Mack & Co.—George Rosner.

**Boulevard** (First Half)—Beth Challiss—"Big Surprise"—Wilson Bros.—Geo. & Lily Garden. (Last Half)—Fillmore & Leonard—Archer & Belford—Zuhn & Dreis—Milani Five.

**Avenue B** (First Half)—Kimball & Kenneth—Mae Curtis & Co.—Mariotte's Mannikins—Mel Klee. (Last Half)—Brown Sisters—George Jessel—Minetti & Sidelli.

**Greeley Square** (First Half)—Robt. Swan—Calvin & Thornton—"Lots & Lots"—Edmunds & Leedum—Anna Chandler. (Last Half)—Melva Sisters—Phil Davis—"Don't Lie to Mama"—Anna Chandler—Mumford & Thompson.

**Lincoln Square** (First Half)—Thompson & Berri—Maxwell Quinette—Al Carpe—Chester Johnson & Co. (Last Half)—Edah Deldrige Trio—Adele Oswald—Harry Mason & Co.—Hawthorne & Anthony.

**Delancey Street** (First Half)—Delmore & Moore—Mumford & Thompson—The Frescotts—Hawthorne & Anthony—Capt. Kidder & Co. (Last Half)—Beth Challiss—Holden & Herron—Wilkins & Wilkins—Strassell's Animals.

**National** (First Half)—Maxon & Morris—Nada Peters—Archer & Belford—Zuhn & Dreis—Milani Five. (Last Half)—Elvera Sisters—Dorothy Roye—Jos. E. Bernard & Co.—Edmunds & Leedom—Capt. Kidder & Co.

**Orpheum** (First Half)—Holden & Herron—Eckhoff & Gordon—Karl Emmy's Pets—Capt. Barnett Sons. (Last Half)—Robt. Swann—Thompson & Berri—Stetson & Huber—The Frescotts—Cook & Lorenz—Ara Sisters.

**Victoria** (First Half)—Dorothy Roye—Allen & Francis—Jos. E. Bernard & Co.—Phil. Davis—Ara Sisters. (Last Half)—Dingley & Norton—Calvin & Thornton—"Big Surprise"—Bessie LeCount—George Primrose.

### BROOKLYN.

**Metropolitan** (First Half)—Strassell's Animals—Exposition Jubilee Four—Chas. Mack & Co.—Cook & Lorenz. (Last Half)—Al Burton's Revue—Carl McCullough—Sorrento Quintette.

**DeKalb** (First Half)—Elvera Sisters—Lewis & Leonia—Millard & Marlin—Harry Mason & Co.—George Rosener. (Last Half)—Chester Johnson & Co.—Nada Peters—Al Carpe—"Lots & Lots"—Capt. Barnet & Sons.

**Fulton** (First Half)—Edah Deldridge Trio—Gilmore & Leonard—Adele Oswald—Lorimer Hudson & Co. (Last Half)—Louise & Mitchell—Millard & Marlin—Wilson Bros.—Geo. & Lily Garden.

**Palace** (First Half)—Louise & Mitchell—Gold Reese & Edwards. (Last Half)—Wm. Sisto—Mariotte's Mannikins.

### BOSTON, MASS.

**Orpheum** (First Half)—Parise—Geo. Randall & Co.—Anderson & Goines. (Last Half)—Alfred Farrell & Co.—Sallie Burch—Dae & Neville—Joe Cook.

### BALTIMORE, MD.

**Hippodrome**—Sansone & Delila—Jerome & Marion—Great Howard—Tom Davies & Co.—Neville & Brock.

### FALL RIVER, MASS.

**Bijou** (First Half)—Alfred Farrell & Co.—Sallie Burch—Dae & Neville—Joe Cook. (Last Half)—Parise—George Randall & Co.—Anderson & Goines.

### HAMILTON, CAN.

**Loew's**—Meryl Prince & Girls—Guy Woodward & Co.—Friend & Downing.

### MONTREAL, CAN.

**Loew's**—Bill Pruitt—Douglas Flint & Co.—Adams & Guhl—Blanche Alfred & Co.

### NEW ROCHELLE, N. Y.

**Loew's** (First Half)—Brown Sisters—Cliff Clark—Arthur Sullivan & Co. (Last Half)—Mae Curtis.

### PROVIDENCE, R. I.

**Emery** (First Half)—Smith & Tosel—Fiske & Fallon—Arthur DeVoy & Co.—Nat Carr—Three Larneds. (Last Half)—Morton Bros.—Chisholm & Breen—Jos. K. Watson—"Revue de Vogue."

### SPRINGFIELD, MASS.

**Palace** (First Half)—Morton Bros.—Chisholm & Breen—Chin Sin Loo. (Last Half)—Arthur DeVoy & Co.—Fiske & Fallon—Nat Carr.

### TORONTO, CAN.

**Yonge Street**—Curtis' Canines—Belle Oliver—Largay & Snee—"Sherman Was Wrong"—Geo. & May LeFevre.

## PANTAGES CIRCUIT

### BUTTE, MONT.

**Pantages** (First Half)—John T. Ray & Co.—Love Race—Green & Pugh—Bullowa Girls—Helen Morelli—Jack La Vier.

### CALGARY, CAN.

**Pantages**—Great Lean & Co.—King & Harvey—Mose, Moon & Co.—McShane & Hathaway—Juggling Nelson.

### DENVER, COLO.

**Pantages** — Quakertown to Broadway — Emily Darrell — Al Wohlman—Coscia & Verdi — Three Bartos—Marion Munson & Co.

### EDMONTON, CAN.

**Pantages**—Manning, Feeney & Knowles—Reeves & Gaynor Girls—Tom Edwards & Co.—Youngers—The Owl.

### GREAT FALLS, MONT.

**Pantages** (First Half)—"Here Comes Eve"—Morris & Shaw—Jack Gardner & Co.—Sampson & Douglas—Hayataki Japs.

### KANSAS CITY, MO.

**Pantages** — Hoosier Girl — Green, McHenry & Dean—Dot & Alma Wilson—Dura & Feeley—Richard the Great.

### LOS ANGELES, CAL.

**Pantages**—Creamer, Barton & Sperling—Moratti, Linton & Co.—Jessie & Dollie Miller—Lucy Gillette—Bon Vorage—Parish & Peru.

### MINNEAPOLIS, MINN.

**Pantages** — "Flower Shop"—Jack Goldie — Frankie Rice—Fields & Wells—Celestial Duo.

### OAKLAND, CAL.

**Pantages**—Winton Bros.—Mile a Minute—Stocklings—Hooper & Burkhardt—De Michelle Bros.

### OGDEN, UTAH.

**Pantages** (Three Days)—Curtis' Canines—Temptation—Ross-Wyse & Co.—Finders—Keepers—Dot Oatman.

### PORTLAND, ORE.

**Pantages**—"Oh, You Devil"—Miller, Packer & Selig—Norvellos—Jackie & Billy—Wheeler & Potter—Red Fox Trot.

### SAN FRANCISCO, CAL.

**Pantages**—Kuma Four—Empire Comedy Four—Fennell & Tyson—Polly Dassi & Co.—Josie Flynn's Minstrels.

### SAN DIEGO, CAL.

**Pantages**—Anderson & Renn—World in Harmony—Ocean Bound—Fashions de Vogue—Mahoney & Rogers—Eddie Ross.

### SPOKANE, WASH.

**Pantages**—"Oh, That Melody"—Swartz & Clifford—New Gray—Mr. & Mrs. Norman Phillipe—Kinzo.

### SEATTLE, WASH.

**Pantages**—Revue Boquet—Thos. Potter Dunn—Wm. Flemen & Co.—Holmes & Lenere—Whittier's Barefoot Boy—Worden Bros.

### SALT LAKE CITY, UTAH.

**Pantages**—Galliti's Balloons—Tally & Harry—Eastman Trio—Billy Elliott—Redington & Grant.

### TACOMA, WASH.

**Pantages**—Britt Wood—Follie Sisters & Leroy—Octavia Handworth & Co.—Zeno, Dunbar & Jordan—Olives.

### VANCOUVER, CAN.

**Pantages**—"Oh, Charmed"—Bailey & Austin—Sherman, Van & Hyman—Hill, Tivoli & Hill—Regal Mack.

### VICTORIA, CAN.

**Pantages**—"Help, Police"—Detective Keene—American Hawaiian Trio—Cameron Gaylord & Co.—Kremka Bros.

### WINNIPEG, CAN.

**Pantages**—Mavassar Girls—Bert & Harry Gordon—Jue Luow Tai—Selina's Circus—Barney Williams & Co.

## POLI CIRCUIT

### BRIDGEPORT, CONN.

**Poli** (First Half)—Musical Fredericks—Brown Campbell & Lester—Frazer Finley & Co.—Ward & Pryor—Frank Conroy & Co. (Last Half)—Hector—King Sisters—Gray & Byron—Burns & Kessin—McKays Scotch Review.

**Plaza** (First Half)—Sultan—Wood & Wyde—Gerome & Allbright—"Girl in the Air." (Last Half)—Manon Four—Scamp & Scamp.

### NEW HAVEN, CONN.

**Bijou** (First Half)—King Sisters—McKays Scotch Review—Three Mori Bros. (Last Half)—Sultan—Eddie Ely—Red & Blondy.

**Palace** (First Half)—Nash & O'Donnell. (Last Half)—Musical Fredericks—Burns & Ardine—Frank Conroy & Co.

### SPRINGFIELD, MASS.

**Palace** (First Half)—The Hennings—Horn & Ferris—Mr. & Mrs. Sydney Payne—Gray & Byron—Harry Breen. (Last Half)—Willie Hale & Bros.—Brown & DeMont—Byron Totten & Co.—Ferraros & Tabbo—Lydia Barry—Tom Brown's Musical Review.

### SCRANTON, PA.

**Poli** (First Half)—Tojetti & Bennett—Sidney & Townley—Harmon & O'Connor—Johnny Clark & Co. (Last Half)—Frawley & West—Lohman & Galdincamp—Belle Montrose—Rita Mario's Orchestra.

### WILKES-BARRE, PA.

**Poli** (First Half)—Frawley & West—Lohman & Gallincamp—Belle Montrose—Rita Mario's Orchestra. (Last Half)—Tojetti & Bennett—Sidney & Townley—Harmon & O'Conner—Johnny Clark & Co.

### WATERBURY, CONN.

**Poli** (First Half)—Willie Hale & Bro.—Brown & Demont—Byron Totten & Co.—Burns & Ardine—Val & Ernie Stanton—Louis Hart. (Last Half)—Gerome & Allbright—Nash & O'Donnell, Harry Breen—Ward & Pryor—Three Mori Bros.

### WORCESTER, Mass.

**Poli** (First Half)—Eddie Ely—Lydia Barry—Scamp & Scamp. (Last Half)—McDonald & Rowland—Val & Ernie Stanton.

**Plaza** (First Half)—Ferraro & Tabbo—Red & Blonon. (Last Half)—Horn & Ferris—Wood & Wyde.

## W. V. M. A.

### BELLEVILLE, ILL.

**Washington** (First Half)—Juggling De Lisle—Conrad & Goodwin—Hoyt's Minstrels. (Last Half)—James Cullen—Ferguson & Sunderland.

### BLOOMINGTON, ILL.

**Majestic** (First Half)—King & Brown—Langdon & Smith—Howard-Fields Minstrels—La Tour & Gold—Saranoff & Sonia. (Last Half)—Johnson & Baker—Knapp & Cornella—Pereira Sextette.

### CEDAR RAPIDS, IOWA.

**Majestic** (First Half)—Goldie & Mack—Hughes Musical Duo—Leigh De Lacy & Co.—Glenn & Jenkins—"Tates Motoring." (Last Half) Nadge—Haddon & Norman—Swor & Avery—Jonia's Hawaiians—Chas. Kenna—Frear, Baggott & Frear.

### CHAMPAIGN, ILL.

**Orpheum** (First Half)—Johnson & Baker—Wilson & Van—"Farmerettes"—Marino & Maley—Col. Diamond & Granddaughter. (Last Half)—Juggling DeLisle—Guerro & Carmen—"Cycle of Mirth"—Jean Barrios—Black & White.

### CHICAGO, ILL.

**Lincoln** (First Half)—Eleanor Fisher—Senator Francis Murphy—Boganny Troupe. (Last Half)—Lindskoy & Madison—Leila Shaw & Co.—Victoria Four—"Lovett's Concentration."

**American** (First Half)—Lindskoy & Madison—Little Miss Dixie—Victoria Four—June Mills—Col. Pattee & Fiddlers—Santry & Norton. (Last Half)—Jack Simons—Marcelle—Marino & Maley.

**Kedzie** (First Half)—Mankin—John Geiger—"Miss 1920"—Wanzer & Palmer. (Last Half)—"The Vagrants"—Kimball & Stewart—Gilroy, Haynes & Montgomery—Regan & Renard—Frank Gardner & Co.

### DES MOINES, IA.

**Empress**—Collier & De Walde—Mahoney & Rogers—McConnell & Simpson—Webb & Stanley—Kluting's Animals.

(*Continued on page 31*)

**THE NATIONAL WINTER GARDEN—At Second Avenue and Houston Street, New York**

ANNOUNCES ITS GALA REOPENING, MONDAY, OCT. 14, WITH

# STOCK BURLESQUE

# WANTED

**Chorus Girls—Salary $20 per week.** Those of excellent appearance only, together with **Producing Comedians—Soubrette—Prima Donna, Juvenile, Straightman.** Only the very best need apply.

52 WEEKS' WORK IN NEW YORK.

MINSKY BROTHERS, Managers

## STARS OF BURLESQUE

COMEDIAN **LEW LEDERER** "PENNANT WINNERS"

PRIMA DONNA OF QUALITY **BETTY POWERS** MAX SPIEGEL'S CHEER UP AMERICA

FEATURED PRIMA DONNA **ADA LUM** BERNSTEIN and LEVEY'S BEAUTY REVUE
DIRECTION—ROEHM AND RICHARDS

**GLADYS SEARS** Going Over Seas soon with the Overthere Theatre League

VERSATILE SOUBRETTE ECCENTRIC COMEDY **GREENWOOD and NELSON** WITH HENRY DIXON'S BIG REVIEW

PRINCIPAL COMEDIAN SECOND SEASON **HARRY SEYON** MAX SPIEGEL'S SOCIAL FOLLIES

THE GOLDEN VENUS **LUCILLE AMES** MAX SPIEGEL'S "CHEER UP, AMERICA"
DIRECTION—ROEHM AND RICHARDS

SOUBRETTE 1918-1919 **GRACE HOWARD** CHAS. BAKER'S HIGH FLYERS

NEW COMEDIANS IN BURLESQUE AND A BIG HIT RAY **READ and BURNS** CHAS. I. M. WEINGARTEN'S STAR AND GARTER SHOW

**JANNELL JANIS**
VERSATILE SOUBRETTE — JOLLY GIRLS

**BABE DE PALMER**
SOUBRETTE — STAR AND GARTER SHOW

**JERRY FLEMING**
SOUBRETTE — Chas. Robinson's Parisian Flirts

**BERT BERNARD**
with Stone and Pillard "Social Maids" working opposite Geo. Stone

**BABE WELLINGTON**
SOUBRETTE—Irresistable Bunch o' Nerves B. F. KAHN, UNION SQUARE STOCK COMPANY

**BILLY BENDON**
DOING STRAIGHT — MAX SPIEGEL'S SOCIAL FOLLIES

Al. **MARTIN and LEE** Lottie
FEATURED COMEDIAN — INGENUE-SOUBRETTE
JOLLY GIRLS 1917-18-19-20

**MANNY BESSER**
IN HEBREW — MAX SPIEGEL'S SOCIAL FOLLIES

**COCCIA and AMATO**
Famous Character and Dancing Couple — With Harry Hastings' Big Show

**DOLLY BENFIELD**
SOUBRETTE — MAX SPIEGEL'S SOCIAL FOLLIES

## "ALLIED BEAUTIES" IS CORKING GOOD SHOW THAT PLEASES

The "Allied Beauties," in which Dolly Sweet was featured last week at the Crescent, proved an excellent offering from a comedy standpoint. In fact, it is the best comedy show that Joe Howard has given his patrons at this house so far.

Tom Howard and Billy Kelly are the funsters, and they offer plenty of comedy. Howard is an eccentric "boob." He works slowly and knows just how to get his lines over for laughs. He was with one of the shows on the American Burlesque Circuit last season, but he did not stand out as he does at present, for he did not have material that he could put over as well. He is a good man, but has to have a faster comedian to work opposite him. This he has in Kelly, a lively Irishman, who works up to him in all scenes. Kelly is a corking good "tad" and his style of humor pleases.

Joe Davis is doing the "straight" and proves himself equal to the part. He is a good "feeder," has a good voice and dresses well. Walter Mann was doing "bits" last week and handled whatever he had well.

Dolly Sweet, looking prettier than ever, displayed her figure to advantage in tights, and was a decided hit with her one number, "Naughty," in the first part. She received six encores with it. Miss Sweet also offered a specialty in the last part of the show, which she did very cleverly. Her two numbers were artistically delivered and each line of both numbers was given its full value. Miss Sweet's act was a success.

Catherine Ross is the prima donna. She has a pleasing way of rendering her numbers, in addition to a lot of nice gowns. She does well in her scenes.

Fannie Albright proves that she can hold up her end as the soubrette. Miss Albright is fast, has a most pleasing personality, can put over her numbers with lots of "pep" and is a good all-around soubrette. Her dresses look well from the front.

A neat and attractive ingenue soubrette is Helen Adair. This young lady is pretty, can sing, does nicely in scenes, and has dresses that caught the eyes of the ladies in the audience.

Davis and Ross went well with their singing and talking specialty, although they were on rather early in the show.

There are many scenes and bits in the show which were excellently worked out. Most of them we have seen a number of times before, but they have been changed around to look new, and seldom have we seen them put over so well.

The show is well staged and barring a few moments runs fast from the start.

There was a little too much show in the first part, as it ran about an hour and three-quarters. While not lagging in any way, they gave too much. It would have been better to have cut out some of the scenes and had a few more numbers for the female members of the cast, as the ladies were not on the stage enough. They could have been used in some of the bits. However, it was a corking good show and pleased. SID.

## BURLESQUE NEWS

(Continued from page 15 and on 29 and 31

### MORAN & MALLOY IN AERO SQD.

Billy Moran and Artie Molloy, two former burlesquers who have been in France for the last year, are in the 467th Aero Squad, United States Naval Forces.

They now call themselves "The Plane Boys," which name they state they have copyrighted and will use when they return.

### FLORENCE MILLS TO LEAD

Florence Mills, leading burlesque prima donna, who topped her branch of the profession in the number of bonds sold by an individual during the last, or Third Liberty Loan campaign, will lead the coming "drive" in the steel and ammunition district in Pittsburgh.

### HILL GETS NAT FARNUM

Nat Farnum and Jackie Nelson are now rehearsing with one of Gus Hill's new shows which will open on the cantonments shortly. Farnum will be featured.


PRODUCING HIS OWN SCRIPTS IN HIGH CLASS BURLESQUE FOR JOE HOWARD

SAM RICE

Most Extensively Copied Comedian in Burlesque. Also

LULU BEESON

PREMIERE (Singing, Dancing and Looking) INGENUE

AN ORIGINATOR, NOT A CHOOSER

AUTHOR AND OWNER OF COPYRIGHTS FOR SHELL GAME, TILL BIT, TRICK PIANO, REVOLVING POKER TABLE AND MANY OTHER BITS NOW USED IN BURLESQUE

Sept. 23, Crescent, Brooklyn; 30, Folly, Baltimore; Oct. 6, Casino, Washington

LUCILLE MANION

Third season under the MANAGEMENT OF JACK SINGER

WITH LEW KELLY AT THE COLUMBIA, NEW YORK, THIS WEEK

EDDIE FOX

A Real Tramp Comedian and Producer

Just closed at the Folly Theatre, Baltimore, Md., after being principal comedian and producer for seventeen weeks for Joe Howard, Huns Nickles and John F. Walsh.

NOW WHO WANTS ME?

EDWARD LAMBERT

The Gentleman Hebrew Comedian, Featured with Max Spiegel's "Cheer Up America"

JOSEPHINE YOUNGE

VAMPIRE GIRLS DE LOOKS

FRIEND SID:—Tell the boys along the road that I won't be with them this season as I am anchored at the Crescent Theatre, Brooklyn, N. Y.

Your Pal, HUGHIE SHUBERT

FLORENCE DARLEY

FEATURED WITH STAR AND GARTER SHOW

THIRD SEASON WITH I. M. WEINGARTEN

L. WILLIAM PITZER

STRAIGHT MAN "DE LUXE"

HELEN ADAIR

Ingenue—Joe Howard Stock Co. Folly, Baltimore, This Week

FRANCES CORNELL

PRIMA DONNA WITH STROUSE & FRANKLYN'S "PIRATES"

GEORGE SLOCUM

DOING MY TRAMP WITH ED RUSH'S PARIS BY NIGHT

DIRECTION—ROEHM & RICHARDS

JOE DAVIS AND ROSS KATHERINE

STRAIGHT PRIMA DONNA

That Entertaining Pair Joe Howard Stock Co. Folly, Baltimore, This Week

FANNIE ALBRIGHT

Soubrette—Joe Howard Stock Co. Folly, Baltimore, This Week

## B. F. KAHN'S UNION SQUARE THEATRE

# STOCK BURLESQUE

**With All Star Cast**

BILLY (GROGAN) SPENCER — FRANK MACKEY
JAS. X. FRANCIS — BRAD SUTTON
LOUISE PEARSON — FRANCIS ST. CLAIR
BABE WELLINGTON — DIXIE DIXON

AND

BIG BEAUTY CHORUS

Address all communications to B. F. Kahn.

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Formerly the New Regent
JOS. T. WEISMAN, Proprietor
Northwest Corner 14th and Chestnut Sts., St. Louis, Mo.
Theatrical Hostelry, Cafe and Cabaret
Union Help (Member N. V. A. and Burlesque Club) Best Bet on the Circuit

WHILE PLAYING PITTSBURGH
STOP AT THE
## HOTEL LIBERTY
Home of the Profession in the center of the theatrical district
MORRIS JAFFE, Proprietor

## THE BRISTOL HOTEL

ROCHESTER, N. Y.
W. T. Hassett, Prop. European Plan. Special Rates to the Profession


# STARS OF BURLESQUE

## ROSCOE AILS

ORIGINATOR ONE-FOOTED SLIDE
Fred Irwin's Big Laugh with Majestics

## BABE LAVETTE

Soubrette—Girls from the Follies. Direction—Roehm and Richards

## MAE BARLOWE

PRIMA DONNA — GIRLS FROM THE FOLLIES

## HELEN ANDREWS

SOUBRETTE——BLUE BIRDS

## ANNA ARMSTRONG

INGENUE — GIRLS FROM THE FOLLIES

## MEYER GORDON

CLASSY SINGING AND DANCING—JUVENILE — JOLLY GIRLS

## MITTY DEVERE

GRAND ARMY "TAD" — INNOCENT MAIDS
DIRECTION—ROEHM & RICHARDS

## CHAS. "RUBE" DAVIS

THE SMILING TRAMP

## BEN DUVAL AND LEE SAM

CAUGHT BY SURPRISE. — HARRY HASTINGS BIG SHOW

## HARRY J. HOLLIS | ALICE GUILMETTE

STRAIGHT — PRIMA DONNA
With Harry Hastings Big Show and Dan Coleman

## IDA BLANCHARD

PRIMA DONNA INGENUE — MILE-A-MINUTE GIRLS

Chas A Fitzgerald. "Girls of U.S.A." 1917-18-19

Direction JOE HURTIG

## MAY BERNHARDT

COMEDIENNE — With Chas. Robinson's Parisian Flirts

## FRANK ANDERSON

Doing Irish—Season 1918-1919 — With Chas. Baker's Speedway Girls

## DOROTHY DEAN

INGENUE. — CHAS. BAKER'S SPEEDWAY GIRLS

## KATE PULLMAN

STARRED THIRD SEASON WITH ROSE SYDELL CO.

## MAYBELLE GIBSON

PRIMA DONNA — AL REEVES SHOW

## MABEL MORTON

INGENUE — PAT WHITE GAIETY GIRLS

## PALMER HINES

RAZZLE DAZZLE OF 1918 — HAPPY STRAIGHT FOR HARRY STEPPE

## NORMA JEROME

PRIMA DONNA — LIBERTY GIRLS

## GEO. E SNYDER

STRAIGHT — WITH MAIDS OF AMERICA

## ARTHUR PUTNAM

STRAIGHT—with PAT WHITE GAIETY GIRLS

## PEGGY BRAUNA

PRIMA DONNA. — IRWIN'S MAJESTICS

## CLAUD RADCLIFF

Successful—Returned to the Fold
ECCENTRIC — MILE-A-MINUTE GIRLS

## NAT FARNUM | JACKIE NELSON

THE YIDISH COMIC — THE PETITE SOUBRETTE
DIRECTION—ROEHM & RICHARDS

## MADALINE BUCKLEY

THE GIRL WITH THE GOLDEN VOICE
WITH JOLLY GIRLS — DIRECTION—ROEHM AND RICHARDS

## JANE MAY

SOUBRETTE — MAIDS OF AMERICA

# ROUTE LIST

## DRAMATIC AND MUSICAL

**Routes Must Reach This Office Not Later Than Saturday**

"Business Before Pleasure"—Lyric, Philadelphia, indef.
"Brat" (Spooner Co.)—Macon, Ga., 25; Columbus, Ga., 26; Birmingham, Ala., 27-28.
"Big Chance, The"—Adelphi, Philadelphia, 23-28.
Cyril, Maude—Syracuse, 26-28; Empire, New York City, indef.
"Country Cousin"—Blackstone, Chicago, indef.
"Cure for Curables"—Studebaker, Chicago, indef.
"Chu-Chin-Chow"—Shubert, Philadelphia, indef.
"Charley's Aunt"—Scotland Neck, N. C., 25; Washington, N. C., 26; Kinston, S. C., 27; New Bern, N. C., 28; Goldsboro, N. C., 30; Wilmington, N. C., Oct. 1-2; Hamlet, N. C., 3; Darlington, S. C., 4; Sumter, S. C., 5.
"Daddies"—Belasco, N. Y., indef.
"Everything"—Hippodrome, N. Y., indef.
"Eyes of Youth"—Princess, Chicago, indef.
"Furs and Frills (with R. Calve)—Marion, O., 25; Columbus, O., 26-28; Fremont, O., 29; Mansfield, O., 30; Akron, O., Oct. 1-2; Canton, O., 3; Youngstown, O., 4-5.
"Friendly Enemies"—Woods, Chicago, indef.
"Friendly Enemies"—Hudson, N. Y., indef.
"Friendly Enemies"—Plymouth, Boston, indef.
"Fiddlers Three"—Cort, N. Y., indef.
"Forever After"—Central, N. Y., indef.
"Glorianna"—Forrest, Phila., 23-Oct. 6.
"Girl He Left Behind, The"—Chicago, 22-27; Indianapolis, 29-Oct. 3.
"Going Up"—Liberty, N. Y., indef.
"Girl Behind the Gun, The"—New Amsterdam, N. Y., indef.
"Humpty Dumpty"—Lyceum, N. Y., indef.
"Head Over Heels"—Cohan, indef.
"Irish Cinderella, My"—Fargo, N. D., 25; Grand Forks, 26; Regina, Sask., 30-Oct. 2.
"Ideal Husband, An"—Comedy, N. Y., indef.
"Jack o' Lantern"—Colonial, Chicago, indef.
"Kiss Burglar, The"—Glens Falls, 26; Rutland, Vt., 27; Burlington, Vt., 28; Her Majesty, Montreal, 30-Oct. 4; Ottawa, Ont., 7-8.
"Keep Her Smiling"—Astor, N. Y., indef.
"Lombardi, Ltd."—Cort, Chicago, indef.
"Leave It to Jane"—Chestnut Str. O. H., Philadelphia, indef.
"Lightnin' "—Gayety, N. Y., indef.
"Little Bit Old Fashioned, A"—Hollis, Boston, indef.
"Marriage of Convenience, A"—Garrick, Phila., 23-Oct. 6.
"Man Who Went, The"—Copley, Boston, indef.
"Mutt and Jeff in the Woolly West (Gus Hill's Three Companies)—Athol, Mass., Cortland, N. Y., Spartanburg, S. C., 25; Clinton, Mass., Norwich, N. Y., Anderson, S. C., 26; Manchester, Mass., 27-28; Oneonta, N. Y., Newberry, S. C., 27; Binghamton, N. Y., Branchville, S. C., 28; Concord, N. H., Ithaca, N. Y., Sumter, S. C., 30; Laconia, N. H., Sayre, Pa., Florence, S. C., Oct. 1; Dover, N. H., Elmira, N. Y., Darlington, S. C., 2.
"Matinee Hero, The"—Tremont, Boston, indef.
"Maytime"—Broadhurst, N. Y., indef.
"Maid of the Mountains, The"—Casino, N. Y., indef.
"Mr. Barnum"—Criterion (last week).
"Maytime"—Shubert, Boston, indef.
"Nancy Lee"—Garrick, Philadelphia, indef.
"Not With My Money"—Broad, Phila., 16-30.
"Naughty Wife, The"—Camp Dix, N. J., 26-29; Allentown, Pa., 30-Oct. 1; Harrisburg, Pa., 2; York, 3; Frederick, Md., 5.
"Never Say Die"—Copley, Boston, indef.
"Oh, Lady, Lady"—Ye Wilbur, Boston, indef.
"Oh, Look"—La Salle, Chicago, indef.
"One of Us"—Bijou, N. Y., indef.
"Over Here"—Fulton, N. Y., indef.
"Polly with a Past"—Powers, Chicago, indef.
"Passing Show"—Winter Garden, indef.
"Parlor, Bedroom and Bath"—Park Sq., Boston, indef.
"Penrod"—Globe, N. Y., indef.
Robert B. Mantell—Providence, 30-Oct. 5; Boston, 7, indef.
"Rainbow Girl"—Illinois, Chicago, indef.
"Sammy Girl, My" (Kilroy-Britton), Sheldon, Ia., 26; Sibley, 27; Worthington, Minn., 28; Luverne, 29; Parker, S. D., 30; Flandreau, Oct. 1; Brookings, Oct. 2; Watertown, 3; Aberdeen, 4; Redfield, 5.
San Carlo Grand Opera Co.—Shubert, N. Y. (last week).
"Sunny South" (J. C. Rockwell)—Alexandria Bay, N. Y., 25; Clayton, N. Y., 26; Cape Vincent, N. Y., 27; Desevonta, Ont., 28; Tweed, Ont., 29; Mavmova, Ont., Oct. 1; Havelock, Ont., 2; Norwood, Ont., 3; Lakefield, Ont., Hastings, Ont., 5.
"She Walked in Her Sleep"—Playhouse, N. Y., indef.
"Sinbad"—Century, N. Y., indef.
"Someone in the House"—Knickerbocker, N. Y., indef.
"Some Night"—Harris, N. Y., indef.
"Seven Days' Leave"—Garrick, Chicago, indef.
"Seventeen"—Riviera, N. Y., 23-28.
"Taming of the Shrew"—Ilion, N. Y., 26; Little Falls, 27; Amsterdam, 28; Troy, Oct. 3.
"Twin Beds"—Olympic, Chicago, indef.
"Tea for Three"—Maxine Elliott, N. Y., indef.
"Turn to the Right"—Standard, N. Y., 23-28.
"Tiger Rose"—Manhattan O. H., N. Y. (last week).
"Three Faces East"—Cohan & Harris Theatre, N. Y., indef.
"Tailor Made Man"—Grand, Chicago, indef.
"Turn to the Right"—Olympic, Chicago, indef.
"Under Orders"—Eltinge, N. Y., indef.
"Unknown Purple, The"—Lyric, N. Y., indef.
"Very Idea, The"—Loew's 7th Ave., N. Y., 23-28.
"Very Good, Young Man, A"—Plymouth, N. Y., indef.
"Where There Is a Will"—Globe, Phila., indef.
"Watch Your Neighbor"—Booth, N. Y., indef.
"Where Poppies Bloom"—Republic, N. Y., indef.
"Woman on the Index"—48th St., N. Y., indef.
"Walk-Offs, The"—Morosco, N. Y., indef.
"When Dreams Come True"—Fall River, Mass., 25; Westerly, R. I., 26; Danielson, Conn., 27; Webster, Mass., 28; Camp Dix, 30-Oct. 1-2; Camp Meade, Md., 3-6; Frederick, Md., 7; Winchester, 8.
"Ziegfeld Midnight Frolic"—New Amsterdam Roof, indef.
"Ziegfeld Follies"—Colonial, Boston, indef.

### ARMY CAMP CIRCUIT

Camp Custer, Mich. (E. W. Fuller, mgr.)—Local Show; Pictures and Vaudeville.
Camp Devens, Mass.—Pictures and Vaudeville.
Camp Dix, N. J. (W. O. Wheeler)—"When Dreams Come True," Acme Vaudeville Co.
Camp Dodge, Ia. (Julian Anhalt)—"There She Goes," Sterned Vaudeville Co.
Camp Gordon (Percy Weadon, mgr.)—Pictures and Vaudeville.
Camp Grant, Ill. (George J. Breinig)—Pictures.
Camp Jackson, S. C. (John F. Farrell)—Al. Field's Minstrels; Local Show; "Some Baby."
Camp Lee, Va. (C. D. Jacobson)—"Fair and Warmer."
Camp Meade, Md. (Charles E. Barton)—Acme Vaudeville Co., "When Dreams Come True."
Camp Merritt, N. J. (Harry S. Blaney)—May Ward Co., "Come On In."
Camp Pike, Ark. (H. N. Winchell)—Pictures and Vaudeville; Local Show.
Camp Sevier, S. C. (mgr. not given)—Vaudeville; "Nothing but the Truth."
Camp Sherman, Ohio (Frank J. Lea)—Pictures and Vaudeville.
Camp Sheridan, Ala. (Lt. Gavin Harris)—"Little Miss Manhattan," Kitty Francis Co.
Camp Taylor, Ky. (Aubrey Stauffer)—Musical Stock Co.
Camp Upton, L. I. (George L. Miller)—"Mimic World," May Ward Co.

### STOCK

Alcazar Players—Portland, Ore., indef.
Albee Stock—Providence, R. I., indef.
Alcazar Players—Alcazar Theatre, Portland, Ore., indef.
Blaney Stock Co.—Colonial, Baltimore, indef.
Blaney Stock Co.—Cleveland, O., indef.
Brownell-Storke Co.—Dayton, O., indef.
Bishop Players—Oakland, Cal., indef.
Brissac, Virginia, Stock—Strand, San Diego, Cal., indef.
Columbia Stock Co., Georgetown, Del., 30-Oct. 5.
Cooper Baird Co.—Zanesville, O., indef.
Crown Theatre Stock Co. (Ed. Rowland)—Chicago, indef.
Corson Stock Co.—Chester Playhouse, Chester, Pa.
Cutter Stock Co., Bath, N. Y., 23-28; Olean, N. Y., 30-Oct. 5; Westfield, 7-12.
Dominion Players—Winnipeg, Manitoba, Can., indef.
Emerson Players—Lowell and Haverhill, indef.
Empire Players—Salem, Mass., indef.
Enterprise Stock Co.—Chicago, indef.
Enterprise Stock Co.—Green Bay, indef.
Fassett Stock Co.—Lyric, Hamilton, Can., indef.
Gardinier Players, Galesburg, Ill., indef.
Grand Theatre Stock Co.—Tulsa, Okla., indef.
Gardiner Bros. Stock Co.—Palace, Oklahoma City, Okla., indef.
Glaser, Vaughan—Rochester, N. Y., indef.
Hawkins-Webb Stock Co., Flint, Mich., indef.
"Help Wanted"—Majestic, Wilkes-Barre, Pa., indef.
Hippodrome Stock Co.—Oakland, Cal., indef.
Hyperion Players—New Haven, Conn., indef.
Hudson Theatre Stock Co.—Union Hill, N. J., indef.
Howard-Lorn Stock—National, Englewood, Ill., indef.
Harrison-White Stock—Bijou, Quincy, Ill., indef.
Holmes, W., Hodge—Lyceum, Troy, N. Y., indef.
Jewett, Henry Players—Copley, Boston, indef.
Knickerbocker Players, Buffalo, N. Y., indef.
Keith Stock—Columbus, O., indef.
Lawrence Players—Majestic, San Francisco, Cal., indef.
La Salle Stock—Orpheum, Philadelphia, indef.
Liberty Stock—Stapleton, S. I., indef.
Liberty Players—Norumbega Park, Boston, indef.
Liberty Players—Strand, San Diego, Cal.
Lilly Stock Co.—Erie, Pa., indef.
Luttinger Stock Co., New Bedford, Mass., indef.
Malden Stock Co.—Malden, Mass., indef.
Manhattan Stock Co., Hughesville, Pa., 23-28.
Majestic Players—Butler, Pa., indef.
Minturn Stock Players—Milwaukee, Wis., indef.
Moses & Johnson Stock—Stapleton, N. Y., indef.
Morosco Stock—Los Angeles, indef.
Martin, Lewis, Stock Co.—Fox, Joliet, Ill.
Nellie Booth Players (Nellie Booth, mgr.) Kenyon, Pitt, Pa., indef.
Oliver Otis Players (Harry J. Wallace, mgr.)—Colorado Springs, Colo., indef.
Permanent Players—Orpheum, Moose Jaw, Sask., Can., indef.
Permanent Players—Lyceum, Paterson, N. J., indef.
Peck, Geo.—Opera House, Rockford, Ill., indef.
Pinney Theatre Stock Co., Boise, Ida., indef.
Poli Players—Bridgeport, Conn., indef.
Poli Stock—Poli's, Hartford, Conn., indef.
Phelan, E. V.—Halifax, N. S., indef.
Pollack, Edith, Stock Co.—Diamond, New Orleans, indef.
Pullen's Comedians—Union City, Tenn., 16-21.
Roma Reade, Edward, Keane Players—Jamestown, N. Y., indef.
Royal Stock Co.—Vancouver, B. C., indef.
Savoy Players—Hamilton, Can., indef.
Strand Players—Hoboken, indef.
Somerville Players—Somerville, Mass., indef.
Shubert Stock—Shubert, St. Paul, Minn., indef.
Sned-E-Ker Co.—Salem, Ore., indef.
Trent Players—Hoboken, N. J., indef.
Vaughn Glaser Stock Co., Pittsburgh, Pa., indef.
Williams, Ed., Stock—South Bend, Ind.
Wilkes Players—Wilkes, Salt Lake City, indef.
Wilkes Players—Seattle, Wash., indef.
Wilson, Tom—Morgan, Grand, Sharon, Pa.
Wallace, Morgan, Stock—Grand, Sioux City, Ia., indef.
Wallace, Chester, Stock Co.—Majestic, Butler, Pa.
Woodward Stock Co.—Denham, Denver, Colo.
Williams, Ed., Stock Co.—Sipe, Kokomo, Ind., indef.
Walsh Stock Co.—Majestic, Providence, R. I.
Wigwam Stock Co.—Wigwam, San Francisco, indef.
Walker, Stuart, Players—indef.

## BURLESQUE

### COLUMBIA CIRCUIT

Al Reeve's Big Show—Des Moines, 22-25; Gayety, Omaha, 30-Oct. 5.
Best Show in Town—Gayety, Buffalo, 23-28; Gayety, Rochester, 30-Oct. 5.
Beauty Trust—Chicago, 23-28; Berchel, Des Moines, Iowa, 29-Oct. 2.
Behman Show—Olympic, Cincinnati, 23-28; Chicago, 30-Oct. 5.
Bon Tons—Miners 149th St., New York, 23-28; Empire, Brooklyn, 30-Oct. 5.
Bostonians—Bastable, Syracuse, 23-25; Lumberg, Utica, 26-28; Gayety, Montreal, Can., 30-Oct. 5.
Bowery Burlesquers—Open, 23-28; Orpheum, Paterson, 30-Oct. 5.
Burlesque Review—Orpheum, Paterson, 23-28; Majestic, Jersey City, 30-Oct. 5.
Burlesque Wonder Show—Majestic, Jersey City, 23-28; Peoples, Phila., 30-Oct. 5.
Ben Welch Show—Gayety, St. Louis, 23-28; Star & Garter, Chicago, 30-Oct. 5.
Cheer Up, America—Peoples, Philadelphia, 23-28; Palace, Baltimore, 30-Oct. 5.
Dave Marion's—Colonial, Providence, 23-28; Casino, Boston, 30-Oct. 5.
Follies of the Day—Empire, Brooklyn, 23-28; Empire, Newark, 30-Oct. 5.
Girls De Looks—Hurtig & Seamons, New York, 23-28; Bridgeport, Oct. 3-5.
Golden Crooks—Gayety, Toronto, Ont., 23-28; Gayety, Buffalo, 30-Oct. 5.
Girls of the U. S. A.—Youngstown, O., 23-25; Akron, 26-28; Star, Cleveland, 30-Oct. 5.
Hip, Hip, Hooray—Gayety, Montreal, Can., 23-28; Empire, Albany, N. Y., 30-Oct. 5.
Hello America—Gayety, Omaha, Neb., 21-27; Gayety, Kansas City, 30-Oct. 5.
Harry Hastings Show—Casino, Boston, 23-28; Grand, Hartford, 30-Oct. 5.
Irwin's Big Show—Jacques, Waterbury, Ct., 23-28; Miner's 149th St., New York, 30-Oct. 5.
Lew Kelly and His Own Show—Columbia, New York, 23-28; Empire, Brooklyn, 30-Oct. 5.
Liberty Girls—Park, Bridgeport, 26-28; Colonial, Providence, 30-Oct. 5.
Mollie Williams Show—Grand, Hartford, Ct., 23-28; Jacques, Waterbury, 30-Oct. 5.
Maids of America—Palace, Baltimore, 23-28; Gayety, Washington, 30—Oct. 5.
Majestic—Star, Cleveland, 23-28; Empire, Toledo, 30-Oct. 5.
Merry Rounders—Gayety, Pittsburg, 23-28; Youngstown, O., 30-Oct. 2; Akron, 3-5.
Million Dollar Dolls—Lyric, Dayton, O., 23-28; Olympia, Cincinnati, 30-Oct. 5.
Oh, Girl—Empire, Albany, 23-28; Casino, Boston, 30-Oct. 5.
Puss, Puss—Open, 23-28; Gayety, St. Louis, 30-Oct. 5.
Roseland Girls—Empire, Toledo, 23-28; Lyric, Dayton, O., 30-Oct. 5.
Rose Sydell's Own Show—Gayety, Detroit, 23-28; Gayety, Toronto, Ont., 30-Oct. 5.
Sam Howe's Show—Empire, Newark, 23-28; Casino, Philadelphia, 30-Oct. 5.
Sight Seers—Gayety, Kansas City, 23-28; open 30-Oct. 5; Gayety, St. Louis, 7-12.
Social Maids—Gayety, Washington, 23-28; Gayety, Pittsburg, 30-Oct. 5.
Sporting Widows—Casino, Brooklyn, 23-28; Newburg, 30-Oct. 2; Poughkeepsie, 3-5.
Star & Garter Show—Casino, Phila., 23-28; Hurtig & Seamons, New York, 30-Oct. 5.
Step Lively Girls—Gayety, Boston, 23-28; Columbia, New York, 30-Oct. 5.
Twentieth Century Maids—Columbia, Chicago, 23-28; Gayety, Detroit, 30-Oct. 5.
Watson's Beef Trust—Gayety, Rochester, 23-28; Bastable, Syracuse, 30-Oct. 2; Lemberg, Utica, 3-5.

### AMERICAN CIRCUIT

American—Majestic, Scranton, 23-28; Binghamton, N. Y., 30-Oct. 1; Schenectady, 2-5.
Auto Girls—Trocadero, Phila., 23-28; Cheski, 30-Oct. 2; Camden, 3-5.
Aviator Girls—Empire, Cleveland, 23-28.
Beauty Revue—Chester, 23-25; Camden 26-28; Wrightstown, 29-Oct. 2; Trenton, 3-5.
Big Review—Gayety, Phila., 23-28; Camden, 30-Oct. 2; Chester, 3-5.
Blue Birds—Cadillac, Detroit, 23-28; Englewood, Chicago, 30-Oct. 5.
Broadway Belles—Wheeling, W. Va., 23-25; Victoria, Pittsburg, 30-Oct. 5.
French Frolics—Lyceum, Columbus, 23-28; Wheeling, W. Va., 30-Oct. 2.
Follies of Pleasure—Wrightstown, 22-25; Trenton, 26-28; Empire, Hoboken, 30-Oct. 5.
Frolics of the Night—Gayety, Baltimore, 23-28; Lyceum, Washington, 30-Oct. 5.
Girls from the Follies—Binghamton, N. Y., 23-25; Schenectady, 26-28; Watertown, N. Y., 30; Oswego, Oct. 1; Niagara Falls, 2-5.
Grown Up Babies—Standard, St. Louis, 23-28; Terre Haute, Ind., 29; Majestic, Indianapolis, 30-Oct. 5.
Girls from Joyland—Empire, Hoboken, 23-28; Star, Brooklyn, 30-Oct. 5.
Hello Paree—Star, St. Paul, 23-28; Sioux City, Iowa, 29-Oct. 2.
High Flyers—Wilkes-Barre, 25-28; Majestic, Scranton, 30-Oct. 5.
Innocent Maids—Worcester, 23-28; Gayety, Brooklyn, 30-Oct. 5.
Jolly Girls—Camden, 23-25; Chester, 26-28; Bristol, 30; Easton, Oct. 1; Wilkes-Barre, 2-5.
Lid Lifters—Crown, Chicago, 23-28; Gayety, Milwaukee, 30-Oct. 5.
Midnight Maidens—Garden, Buffalo, 23-28; Empire, Cleveland, 30-Oct. 5.
Mile-A-Minute Girls—National Wintergarden, New York, 23-28; Gayety, Philadelphia, 30-Oct. 5.
Military Maids—Century, Kansas City, 21-27; Quincy, Ill., 28; Standard, St. Louis, 30-Oct. 5.
Mischief Makers—Plaza, Springfield, Mass., 23-28; Howard, Boston, 30-Oct. 5.
Monte Carlo Girls—Olympic, New York, 23-28; Plaza, Springfield, Mass., 30-Oct. 5.
Orientals—Star, Toronto, Ont., 23-28; Garden, Buffalo, N. Y., 30-Oct. 5.
Parisian Flirts—Howard, Boston, 23-28; Worcester, Mass., 30-Oct. 5.
Pennant Winners—Lyceum, Washington, 23-28; Trocadero, Philadelphia, 30-Oct. 5.
Pacemakers—Penn Circuit, 23-28; Gayety, Baltimore, 30-Oct. 5.
Pirates—Majestic, Indianapolis, 23-28; Gayety, Louisville, 30-Oct. 5.
Pat White's Show—Sioux City, Iowa, 22-23; Century, Kansas City, 28-Oct. 4; Quincy, Ill., 5.
Paris By Night—Englewood, Chicago, 23-28; Crown, Chicago, 30-Oct. 5.
Razzle Dazzle Girls—Niagara Falls, 25-28; Star, Toronto, Can., 30-Oct. 5.
Record Breakers—Victory, Pittsburg, 23-28; Penn Circuit, 30-Oct. 5.
Social Follies—Gayety, Brooklyn, 23-28; National Wintergarden, New York, 30-Oct. 5.
Speedway Girls—Gayety, Milwaukee, 23-28; Gayety, Minneapolis, 30-Oct. 5.
Tempters—Gayety, Minneapolis, 23-28; Star, St. Paul, 30-Oct. 5.
Trail Hitters—Star, Brooklyn, 23-28; Olympic, New York, 30-Oct. 5.
World Beaters—Gayety, Louisville, 23-28; Lyceum, Columbus, O., 30-Oct. 5.

### PENN CIRCUIT

Uniontown, Pa.—Monday.
McKeesport—Tuesday.
Johnstown—Wednesday.
Altoona—Thursday.
Open—Friday.
York—Saturday.

### TABLOIDS

Empress Musical Comedy Co.—Empress, indef.
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Ketts' Musical Comedy Revue—Orpheum, Grand Rapids, Mich., indef.
Lord Vernon Musical Comedy Co.—Gem, Little Rock, Ark., indef.
Lee, James P., Musical Comedy Co.—Strand, San Antonio, Tex., indef.
Phelps & Cobb's Jolly Pathfinders—Kempner, Little Rock, Ark., indef.
Valentine's Tex., Quality Maids—Deandi, Amarillo, Tex., indef.
"Winter Garden Follies"—Rivoli, Ybor City, Fla., indef.
Zarrow, H. D., Hipp-Garden—Parkersburg, W. Va., indef.

(Continued on page 31)

# STARS OF BURLESQUE

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**BILLY CLARK**
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**BABE HEALY**
LITTLE NUT SOUBRETTE — CASINO, WASHINGTON, THIS WEEK

**LESTER DORR**
Eccentric Nut Juvenile — Sam Howe's "Butterflies of Broadway"

**EMMA KOHLER**
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**ELSIE WEDDE**
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Leahy, Buck
Lyle, Cecil W.
Le Roy, Lou
Lawrence, Albert
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Murphy, J. Theo.
Martin, Jno.
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Beechey, Eva
Corine, Hazel
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Campbell, Margaret
Cawell, Violet
Crawford, Dolly
Callum, Edwina
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Carr, Bertha
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Desmond, Mona
De Vine, Bobbie
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Gilbert, Elsie
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Holmes, Norine
Henry, Nora
Lewin, Virginia
Julian, Mme. W.
La Dott, Clover
Leighton, Ruth
La Coure, Maria
Morgan, Kitty
Mack, Molly
Marquise, Belle
McElroy, Rena
Moscrop, Marika
Morrissey, Miss B.
O'Neil, Madeline
Oakes, Katherine
Penny, Mrs. Geo.
Richardson, Edna
Rowland, Marion
Russell, Ted.
St. Felix, Charlotte
Taylor, Antoinette
Vettle, Madeline
Weston, Sadie

## BURLESQUE NEWS

(Continued from pages 15 and 25 and on 31)

## "MONTE CARLO GIRLS," WITH COLLINS AND MURPHY, A GOOD SHOW

It is nothing unusual to say that Tom Sullivan has a good show, for he always has, and his "Monte Carlo Girls" this season is better than it has been in a long time.

Frank "Rags" Murphy and Charley Collins are handling the comedy, and they manage to keep things moving along fast all the time they are on.

Murphy is an acrobatic tramp comic. He works fast and hard, takes many falls throughout the performance, is a good "mugger" and is funny. His loose-fitting clothes and acrobatic stunts came in for many laughs at the Star last Thursday night.

Collins is doing a "rube" this season and protrays the part well. His dialect is in keeping with the character, he is an earnest worker, gets plenty of laughs and teams well with Murphy.

Earl Hall, a neat, good talking "straight," assisted the comedians greatly in getting laughs. He talks well, is a classy dresser and can sing.

Sarah Hyatt is about the best dressed prima donna we have seen so far this season at Manager Joyce's house. Miss Hyatt has many costumes that would do credit to any young lady in burlesque or out of it.

Kitty Warren, a newcomer on this circuit, is certainly making good. She seems to enjoy her work. She is always smiling and has a most pleasing personality. Her numbers go over with plenty of snap and she dances with grace and skill.

Violet Buckley, a shapely ingenue prima donna, shows improvement this season. She works well in scenes, offers her numbers sweetly and has a very pretty wardrobe. Her gowns have been well selected and are worn with good taste.

John Hudgins, a colored comedian, was very amusing with his slow, dry style of working. His several numbers were encored.

The "cliarity" bit went over nicely as done by Murphy and Miss Buckley.

The "watch" bit was well done by Murphy, Collins, Hall and Miss Hyatt.

Collins, Murphy and Miss Warren worked up the "insult" bit nicely.

Murphy, in the mail bag, and Miss Hyatt sitting on him, proved a good laugh-getter.

The "train" bit went well. It was done by Collins, Murphy and Miss Warren.

Murphy, Collins, Hall and Hudgins were amusing in the comedy quartette.

Miss Buckley offered "Kiss Me" most pleasantly as a specialty.

Miss Hyatt's selection from "Faust" was well done and it gave her an opportunity to show the full range of her voice.

Hudgins' "Tishimingo Blues" went big.

The "Up Against It" bit went over good. Murphy, Collins, Hall and Miss Warren were in this bit.

Murphy changed to a neat fitting dress suit in the "Revue de Luxe" scene, and seemed to be proud of it. He did no tumbling in this scene.

The "flirting" bit went over good. It was offered by Collins, Murphy, Misses Hyatt and Buckley and Hudging.

Miss Warren showed her versatility as a dancer when she offered a number of different styles in her "God Bless the Ladies" numbers.

The "circus" scene was amusing. Plenty of comedy was injected into the "knife throwing" bit by Murphy, Collins, Misses Hyatt, Buckley and Warren and Hudgins in this scene.

SID.

## KAHN PUTS ON SHOW FULL OF GIRLS, PEP AND GINGER

Kahn's Stock Company, at the Union Square, offered an entertainment full of life and ginger last week, that seemed to please the crowded houses which attended.

The first part, a "Trip Around the World," was full of funny situations, as was the burlesque, "In the Turkish Harem," both staged by Billy Spencer, who seems to know just what Kahn's patrons want.

The comedy is pretty evenly divided between Spencer and Frank Mackey, with Brad Sutton having his share.

When Spencer and Mackey made their appearance, they were greeted with a round of applause. They are great favorites at the Square and the boys immediately started the fun, which was continuous thereafter. Spencer, as "Grogan," and Mackey as "Adolph," got no end of laughs out of the characters. Sutton has proven himself a good character man. As an old sea tar in the first part, he enacted the role particularly well, getting plenty of humor out of the part. His line, which he used many times in the first part, "You'se Guys" soon caught on and received many a laugh.

Gus Stevenson is doing the straight while Jimmy Francis is away. He did well.

Louise Pearson, who has developed with a wonderful stock woman under Kahn's direction, was in most of the scenes with the comedians, where she easily held up her end. Miss Pearson's numbers were nicely rendered, she getting much out of them. Her gowns more than please.

Francis St. Clair offered "Believe in Me" and "Beautiful Ohio" nicely. Miss St. Clair had an attractive wardrobe and worked well.

Babe Wellington is improving each week in voice and all around work. She is a fast soubrette and a clever dancer. In the past her numbers went over big, chiefly on account of the speed she put into her work and her dancing. They go better now as her voice is clearer and there is more tone to it.

Little Dixie Dixon offered lots of action in her numbers and they were good for several encores. "Ship a Hoy" and "Buttercup" went big.

Kahn's chorus was full of "pep" and was a great help in getting the songs over. While the numbers are not staged as Dolly Fields did them, the girls work hard just the same.

The "pocketbook" bit went over nicely after it has been changed some. Mackey, Spencer, Sutton and Miss Wellington worked it. The "chalk" bit was good for plenty of laughs as done by Spencer, Mackey and Sutton.

The "handcuff" bit was funny, Mackey, Spencer, Sutton, Stevenson and Miss Pearson getting much out of it.

Lots of fun was worked up by Spencer, Mackey, Sutton, Stevenson and the Misses Pearson and St. Clair in the "drink" bit.

Princess Doveer offered an artistic dance near the end of the show most gracefully. It was well received by the audience.

The performance was good and the comedy pleased. Although mostly old bits were offered, they have been changed so as to look new, which credit should be given to those responsible for them, as they went over well.

Catchy and tuneful music with pretty girls helped hold up the good policy of the house.

SID.


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# REVIEW OF DRAMATIC PLAYS

(Continued from page 10)

## "ONE OF US" CONTAINS EXCITING ACTION AND PLENTY OF COMEDY

"ONE OF US."—A comedy in three acts, by Jack Lait and Jo Swerling. Presented Monday evening, Sept. 9, at the Morosco Theatre, by Oliver Morosco.

CAST.

| | |
|---|---|
| Young Mason | Henry Tracey |
| David Strong | Arthur Ashley |
| Elsie Strong | Helen Montrose |
| Cyril Roswell | Murray Stephen |
| Tony Watson | M. S. Vincent |
| Harry Miller | William Balfour |
| Marie Foley | Ruth Donnelly |
| "Jazz Joe" Falk | Bertha Mann |
| Joan Grey | Bertha Mann |
| "Parson" Smith | Harry C. Bradley |
| "Coast-to-Coast" Taylor | Charles Gotthold |
| Mullen | William Balfour |
| Egan | Stanley Jessup |
| Barry | F. Raymond |
| A Butler | Wilson Haggard |
| The Jazz Land Band | John H. Phillips, Frank Christian, John J. Stern, Frank T. Shotak. |

"One of Us" is a comedy drama that possesses the virtue of being considerably different in story, plot and action, than most of its present day prototypes. The piece is well written and the character types presented are particularly realistic. The cabaret life, of which the play treats, is strikingly depicted, the authors having brought out the lights and shades of existence in Jazzland, with a fidelity that betokens keen knowledge of the subject.

The play revolves around the determination of a quiet and unassuming college man to win the affections of a cabaret performer. In order to accomplish his object the college man adopts the "cave man" method of love making, being convinced that the girl would be impervious to any other means of being wooed and won. His conclusions are arrived at through suggestions made by a sophisticated police court reporter, with whom he has been accustomed to making frequent slumming tours.

Just to show that he is a real exponent of the "treat 'em rough" method, the college man starts his love campaign by wrecking the cabaret in which his sweetheart holds forth as an entertainer, incidentally beating up several of the toughest denizens of the resort. Following the cabaret wrecking exploit the college man seizes the girl of his choice and forces her to marry him without further parley.

Then ensues a series of melodramatic complications that keep the interest at fever heat, the mystery element being predominant throughout. There are numerous surprises and the melodramatics are nicely mixed with some well conceived comedy.

The play is notable for the manner in which it has been produced, the scenic accessories being high class throughout.

Arthur Ashley plays the part of the college man and gives a virile performance. He is quite as much at home in the rough and ready scenes as he is in the quieter moments, when he is called upon to depict the lover.

Bertha Mann, as the cabaret artist, the love of whom inspires the hero to such heights of daring, is well portrayed. Willard Vincent made a natural enough newspaper reporter, and Harry C. Bradley gave a good account of himself as a "rummy" parson. Others who gave excellent performances were Helene Montrose, Mrs. Gurney, Harry Hart and Ruth Donnelly.

### WHAT THE DAILIES SAY.

**Herald**—*Full of fun and action.*
**Sun**—*It is different.*
**Times**—*"One of Us" is good fun.*
**American**—*Strong, well acted, and worth seeing.*
**Tribune**—*Succeeds as "Underworld" comedy.*

## OSCAR WILDE'S "AN IDEAL HUSBAND" SCORES AT COMEDY

"AN IDEAL HUSBAND"—A comedy in four acts. By Oscar Wilde. Presented Monday, September 16, at the Comedy Theatre, by John T. Williams.

THE CAST.

| | |
|---|---|
| Lady Chiltern | Beatrice Beckley |
| Mrs. Marchmont | Elizabeth Delmel |
| Lady Basildon | Merle Maddern |
| Vicomte de Nanjac | George Hayes |
| Lady Jane Barford | Dorothy Clay |
| The Earl of Caversham | Cyril Harcourt |
| Mr. Montford | S. V. Phillips |
| Mabel Chiltern | Gretchen Yates |
| Lady Markby | Alice Angarde Butler |
| Mrs. Cheveley | Constance Collier |
| Count Strelic | Vincent Sartor |
| Sir Robert Chiltern | Norman Trevor |
| Lord Goring | Julian L'Estrange |
| Phipps | Henry Crocker |
| Mason | Alfred Helton |

The wit of Oscar Wilde probably never was more luminous nor his philosophy more profound than in "An Ideal Husband," which was given its New York production at the Comedy Theatre, Monday evening, September 16. Wilde attempts a serious study of modern characters in a moral conflict. Basically it is a study of sin and retribution.

The "ideal" husband has in reality founded his fortune and parliamentary career upon the theft of a State secret. Though he is a hollow sham, his wife, a prig, idealizes him. At the crucial moment the "chickens come home to roost." The business of the play is to show the degrees by which the husband rises to the point where honor seems fairer than his career and reputation and his lady realizes that it is better to be the wife of a real human being than to burn incense before an ideal.

The portrait of the husband is rather vague and shadowy. His moment of regeneration takes place behind the scenes. The scenes of "drama" between husband and wife are clouds of rhetorical verbiage.

The essence of Wilde's genius in comedy is satire that has its basis in intellect and cynicism that is irrepressibly gay. In "An Ideal Husband" these are combined in the person of Lord Goring, confidante of the much agitated pair. Wilde never created a more amiable and delightful fellow, or furnished any of his characters with a more brilliant repertory of intellectual small talk.

The personal of the new repertory company is capable and, on the whole, distinguished. Norman Trevor, whose keenly intellectual face, light manner, and technical ease would equip an ideal Goring, was cast, instead, as the "ideal" husband.

Julien l'Estrange was Goring, and he made the most of the part. Beatrice Beckley was the idealizing wife and played with absolute loyalty to its Victorian prudery and priggery. Constance Collier was the adventuress, and Cyril Harcourt Goring's serious-minded father.

### WHAT THE DAILIES SAY

**Times**—*Intelligent wit and genuine gayety.*
**Tribune**—*Has its fair allotment of the celebrated Wilde epigrams.*
**Sun**—*Acting attained a high degree of artistic merit.*
**Herald**—*Good drama is blended admirably with subtly clever lines.*

### "MASQUERADER" IS REHEARSING

Rehearsals are now going on for "The Masquerader," which will open its American season in Philadelphia next week. Guy Bates Post, who spent the Summer in Australia, where, under the direction of J. and N. Tait and Richard Walton Tully, his American manager, he played in "The Masquerader" and "The Nigger," has returned to this country and will appear in it. These plays were a tremendous success in Melbourne and Sydney, the two cities where they were played.

## "ANOTHER MAN'S SHOES" IS MYSTERY COMEDY ARTISTICALLY ACTED

"ANOTHER MAN'S SHOES"—A three act comedy by Laura Hinkley and Mabel Ferris, based upon a story by Miss Hinkley. Presented Thursday, September 12th at the Thirty-ninth Street Theatre, by Frederick McKay.

THE CAST.

| | |
|---|---|
| Dick | Lionel Atwill |
| Miss Podmore | Ethel Wilson |
| Mrs. Wolfe | Lucia Moore |
| Anne | Carol Lloyd |
| Hughes | Paul Porter |
| Dora (Mrs. Craven) | Elsie Mackay |
| Dr. Worrall | George Backus |
| Slade (alias Crouse) | Richard Taber |
| Mr. Wolfe | Aubrey Beattie |
| Dawson | Erville Alderson |
| Miles | Cyril Raymond |
| Mrs. Milson | Gilda Leary |

Amnesia, which is popular with playwrights probably because it gives scientific sanction to their assumptons, has been made the basis of "Another Man's Shoes" with more interesting results than usual. By a simple trick of the playwright's craft, the theme has been given a new twist and the result is a plot with double aphasia as its foundation. This results in complications which lead the audience into a labyrinth of guesses, where it is left to wander about aimlessly until the end of the play, when the tangle is unraveled.

Lionel Atwill, whose delicate shades of acting and artistic command of difficult situations leaves a delightful recollection of the play, is a chap who, when he started from home, is Richard Trent, but finds himself, after a railway accident, in Richard Craven's rut of life. The resemblance between the two must have been very close, for Craven's entire family believes that Trent belongs with them, as master of the house. Of course, Trent tries to set them right, but the pretty wife, her relatives and the doctor insist, and his efforts to convince the world as to his identity occupies the second act. The family attributes these actions to the result of the accident and try to display them by a patient forbearance.

The mystery then deepens and suspense is carried to a high degree until the audience is politely given to understand that at some time in his career the long-suffering hero has been both Trent and Craven. Twelve years before, a blow on the head has turned Craven into Trent and he was recalled to his original status of Craven by the blow received in the accident. When this explanation is given, but not until then, situations practically incomprehensible, are cleared up. It is because no clues are given as to the ultimate solution that nothing is understood until the very end. In fact, the audience is pretty constantly occupied in trying to decide who's who.

One thing though can be said with certainty, and that is that a plot involving such complications must be handled with the utmost delicacy and, although there are people who enjoy the mental anguish resulting from the knots in the plot, there are others who would resent being fooled all along and then be made to calmly accept the writer's explanation.

An excellent cast provided admirable acting for the comedy. Atwill turned situations which might have been farcical into good comedy scenes by his restraint and quiet mastery. George Backus, as the doctor, and Miss Elsie Mackay, as Mrs. Craven, displayed high ability. Paul Porter's and Richard Taber's characterizations were good. The cast certainly did full justice to the lines.

### WHAT THE DAILIES SAY

**Sun**—*Mysterious and well acted.*
**Times**—*Acting satisfactory throughout.*
**American**—*Solution not worth waiting for.*
**Tribune**—*Acting good, unraveling of mystery faulty.*
**Herald**—*Cleverest little comedy in a long time.*

## BURLESQUE NEWS

(Continued from pages 15, 25 and 29)

### KAHN ENGAGES LORRAINE

Ben Kahn has engaged Lorraine, who will replace Francis St. Clair as prima donna for his Union Square Company next Monday. Miss Lorraine was with one of Kahn's companies for several months last winter.

Kahn will have five women principals with his show commencing next week. Louise Pearson and Lorraine are two prima donnas. Gertrude Lynch opened this week as the ingenue. She was with the Behman Show several seasons ago. This is her first appearance in burlesque since that time. Babe Wellington and Dixie Dixon are the soubrettes. This is one of the best all-around casts of women for one show in burlesque today.

Misses Pearson, Lorraine and Lynch will handle numbers and work in scenes and bits with the comedians, while the two soubrettes will be used in numbers only.

### STEVENS TO PRODUCE

Leo Stevens will put on the stock shows at the Fourteenth Street Theatre beginning next Monday. The company, which is now in rehearsal, is composed of Stevens, Jack Corbett, Jack Smith, Hal Newport, Mae Leavett, May Laflin and Gertie de Milb.

### RENOVATE ST. PAUL HOUSE

ST. PAUL, Minn., Sept. 21.—The Star Theatre, this city, which plays the American Burlesque attractions, has been completely renovated since last season.

The house has an entire new front, which gives it a good appearance and makes it more inviting than in the past. A new stage and dressing rooms are other improvements.

Ben Kahn has a new Willys-Knight limousine which he purchased last week.

## DRAMATIC AND MUSICAL ROUTES

(Continued from page 27)

Zarrow's "America Girls"—Uniontown, Pa., 23-28; Connellsville, Pa., 30-Oct. 5.
Zarrow's "Zig-Zag Town Girls"—Morgantown, Pa., 23-28.
Zarrow's "English Daisies"—Parkersburg, W. Va., 23-28; Clarksburg, W. Va., 30-Oct. 5.

#### MINSTRELS

American Minstrels (Gus Hill's)—Kinstown, 18; Hartingdale, 19; Phillipsburg, 20; Cumberland, 21; Clarksburg, W. Va., 23; Fairmont, W. Va., 24; Wheeling, W. Va., 25; Parkersburg, W. Va., 26; Chillicothe, O., 27; Camp Sherman, O., 28-29; Huntington, W. Va., 30.
Coburn's, J. A.—Dayton Beach, Fla., indef.
Fields, Al. G., Greater Minstrels—Norfolk, Va., 26-28; Camp Jackson, S. C., 30; Augusta, Ga., 1-2; Atlanta, Ga., 3-5.
"Lady Bountiful's Minstrels (Gus Hill's)—Stamford, Conn., 23; Bridgeport, Conn., 24; Middletown, Conn., 25; Willimantic, Conn., 26; Westerly, R. I., 27; Fall River, Mass., 28; Worcester, Mass., 30.
Murphy's Minstrels (John Murphy, mgr.)—Atlantic City, N. J., indef.
O'Brien's Minstrels—Akron, O., 24-25; Youngstown, O., 26-28; Chillicothe, O., 29; Newark, O., 30; Zanesville, Oct. 1; Richmond, Ind., 2; Terre Haute, Ind., 3; Indianapolis, Ind., 4-5.
Rabbit Foot (F. S. Wolcott, mgr.)—Port Gibson, Miss., indef.

#### BANDS

Arken's Jazz Band—Lakewood Park, Waterbury, Conn., indef.
Covallo's Band—Marigold Gardens, Chicago, indef.
Masten's, Harry—Ft. Deposit, Md., indef.
Noel's, Carl—Ft. Deposit, Md., indef.
Victor's—Coney Island, indef.
Broadway Ladies' Orchestra—Blashes Theatre, Wildwood, N. J., indef.

## VAUDEVILLE BILLS FOR NEXT WEEK

(Continued from page 23)

**DAVENPORT, IA.**
**Columbia** (First Half)—Phyllis Gilmore—Victor Browne & Co.—Kimball & Stuart—Sid Lewis—Pereira Sextette. (Last Half)—Mayor & The Manicure—Glenn & Jenkins—Viol-Ina.

**DULUTH, MINN.**
**New Grand** (First Half)—Frick & Adair—Willing & Willing—Owen & Moore—Eskimo & Seals. (Last Half)—Welton & Marshall—Canibal Maids—Romaine & Morse.

**EVANSVILLE, IND.**
**New Grand** (First Half)—Arthur Barrett—"Two Weeks Notice"—Hickey Boys—Slatko's Rollickers.

**EAST ST. LOUIS, ILL.**
**Erber's** (First Half)—E. J. Moore & Co.—Ferguson & Sunderland—Tabor & Green. (Last Half)—Pope & Uno—Conrad & Goodwin—Hoyt's Minstrels.

**FT. WILLIAMS, CAN.**
**Orpheum** (First Half)—Ware & Marvin—"Pinched"—Fox & Evans—Orbassany's Cockatoos. (Last Half)—Howland, Irwin & Howland—Isabelle Miller & Co.—Fred Lewis.

**GALESBURG, IND.**
**Orpheum** (Last Half)—Tracy, Palmer & Tracy—"Putting on Airs"—Howard & Fields Minstrels—Langdon & Smith—Ruth Howell Trio.

**INTERNATIONAL FALLS, MINN.**
**Grand** (Sept. 29)—Howland, Irwin & Howland—Isabelle Miller & Co.—Fred Lewis.

**JOLIET, ILL.**
**Orpheum** (Last Half)—Aerial Bartletts—Marshall & Covert—Porter J. White & Co.—Jarvis & Harrison.

**LINCOLN, NEB.**
**Liberty** (First Half)—George & Tony—Nora Kelly & Co.—Florence Randall & Co. (Last Half)—Mizuno Japs—De Witt & Gunther—Jessie Hayward & Co.

**MILWAUKEE, WIS.**
**Palace** (First Half)—Cooney Sisters—Doc Baker & Magazine Girls—George Mack. (Last Half)—Mowatt & Muller—Senator Francis Murphy—"Revue A la Carte."

**MOLINE, ILL.**
**Palace** (First Half)—Nelusco & Herley—Haddon & Norman—Jonia's Hawaiians—Chas. Kenna—Frear, Baggett & Frear. (Last Half)—Hughes Musical Duo—Homberg & Lee—Lorraine & Bannister—Sid Lewis—"Old Soldier Fiddlers."

**MINNEAPOLIS, MINN.**
**New Palace**—Breen Sisters—Francis & Hume Sidney Taylor & Co.—Bessie Clifton—"Hello People Hello."
**New Grand**—Johnny & Wise—Cumming & Carroll—McWilliams, Stendel & Baldwin—Aristo Troupe.

**MADISON, WIS.**
**Orpheum** (First Half)—Nelson's Novelty—Two Vagrants—"Lovett's Concentration"—Bobby Henshaw—"Frontier of Freedom." (Last Half)—Tyler & St. Clair—Skelly & Heit—Doc Baker & Magazine Girls—"La Petite Cabaret Revue."

**OMAHA, NEB.**
**Empress** (First Half)—Cora Creve—De Witt & Gunther—Wille Bros. (Last Half)—Nora Kelly & Co.—Lehoen & Dupreece—Everest Monks.

**PEORIA, ILL.**
**Orpheum** (First Half)—Guerro & Carmen—"The Yankee Princess." (Last Half)—Col. Diamond & Granddaughter—Alexander & Fields—Edward Farrell & Co.—La Tour & Gold—Boganny Troupe—

**QUINCY, ILL.**
**Orpheum** (Last Half)—Pat Barrett—Tabor & Green—Olivotti, Moffett & Claire.

**ROCKFORD, ILL.**
**Palace** (First Half)—Tyler & St. Clair—Lorraine & Bannister—Donald Dunn—"Revue A la Carte." (Last Half)—Nelson's Novelty—Marker & Schenck—Phyllis Gilmore—Victor Brown & Co.—George Mack—"Frontier of Freedom."

**SOUTH BEND, IND.**
**Orpheum** (First Half)—Carletta—LaPearl & Blondell—Leila Shaw & Co.—Jarvis & Harrison—"Colour Gems." (Last Half)—Geo. & Mae LeFevre—Hal Stephens—Stone & Hayes—Crewell Fanton & Co.—Larry Comer.

**SUPERIOR, WIS.**
**New Palace** (First Half)—Canibal Maids. (Last Half)—Cahill & Romaine—Gay & Gilrose—Chief Little Elk & Co.—Maybelle Phillips—Cecile Trio.

**SPRINGFIELD, ILL.**
**Majestic** (First Half)—Aerial Bartletts—Edw. Farrell & Co.—Four Buttercups—James H. Cullen—Great Golden Troupe. (Last Half)—King & Brown—Wilson & Van—Lawrence Grant & Co.—Nick Hufford—Samaroff & Sonia.

**SIOUX CITY, IOWA.**
**Orpheum** (First Half)—"Time & Tile"—Cahill & Romaine—Five American Girls—Jessie Hayward & Co.—Marion Weeks—Robt. Everett. (Last Half)—Monroe & Grant—Tracy, Palmer & Tracy—Leigh Delacey & Co.—Johnson Dean Revue—Page, Hack & Mack.

**ST. PAUL, MINN.**
**New Palace** (First Half)—Viola Knapp & Co.—Gay & Gilrose—Chief Little Elk & Co.—Maybelle Phillips—Cecile Trio. (Last Half)—Willine & Willing—Owen & Moore—Eskimo & Seals.

**SOUX FALLS, S. D.**
**Orpheum** (First Half)—Pearl Watson—Johnson Dean Revue—Tracy, Palmer & Tracy—Page, Hack & Mack. (Last Half)—Dot Marsell—Five American Girls—Frances Dyer & Co.—Time & Tile.

**ST. LOUIS, MO.**
**Columbia**—Paul Conchas & Co.—Santucci—De Pace Opera Co.
**Grand** (First Half)—Capes & Snow—Wilson & Wilson—Crowley & Emerson—Diaz's Monks. (Last Half)—"Mimic World."


## BOSTON THEATRES

**BOWDOIN SQ. THEATRE**
BOSTON, MASS.
VAUDEVILLE ACTS
WANTED, TWO WEEKS IN BOSTON
Write AL. SOMERBY, Manager

## ATTRACTIONS IN NEW YORK

GEO. M. COHAN Theatre, Bway. & 43rd St. Evgs. at 8.20. Mats. Wednesday & Saturday, 2.20.
HENRY W. SAVAGE OFFERS
MITZI
in a gay new play with music.
"HEAD OVER HEELS"
Book and Lyrics by Edgar Allan Woolf.

B. F. KEITH'S PALACE Broadway & 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every Night 25-50-75-$1 $1.50
Lucille Cavanagh, Morton Family, Four Mortons, Clara Morton, Morton & Glass, Avon Comedy Four, "Crosby's Corners," Gardiner Trio, Le Roy, Talma & Bosco, Palace News Pictorial.

NEW AMSTERDAM Theatre, W. 42d St. Evs. 8.15 Mats. Wed. & Sat. 2.15.
KLAW & ERLANGER'S NEW MUSICAL COMEDY
THE GIRL BEHIND the GUN

LIBERTY Theatre, W. 42nd St. Evgs. 8.20. Mats. Wed. & Sat., 2.20.
COHAN & HARRIS present
GOING UP
BIG MUSICAL HIT.
Book & Lyrics by Otto Harbach & James Montgomery. Music by Louis A. Hirsch.

HUDSON W. 44 St. nr. B'way. Evs. 8.30 Mats. Wed. & Sat. 2.30
"A Million-Dollar Success."—Globe.
A. H. WOODS Presents
LOUIS MANN AND SAM BERNARD
In FRIENDLY ENEMIES
By Samuel Shipman and Aaron Hoffman.

ELTINGE Theatre, West 42nd St. Evgs. at 8.30. Mats Wed. & Sat. at 2.30.
A. H. WOODS PRESENTS
UNDER ORDERS
A Dramatic Novelty with
SHELLEY HULL & EFFIE SHANNON

OLYMPIC 14th St., Near 3rd Ave
This Week
MONTE CARLO GIRLS
Next Week—TRAIL HITTERS

REPUBLIC Theatre, W. 42nd St. W. of Bway. Evgs. at 8.20. Mats. Wed. & Sat. at 2.20.
A. H. WOODS PRESENTS
MARJORIE RAMBEAU
in "WHERE POPPIES BLOOM"

GAIETY Theatre, Bway. & 46th St. Evgs. 8.20. Mats. Wed. & Sat. at 2.20.
WINCHELL SMITH & JOHN L. GOLDEN
Present
LIGHTNIN'
A Live Wire Comedy.

KNICKERBOCKER Theatre, B'way & 38th St. Evgs. 8.20. Mats. Wed. & Sat. 2.20.
A New Melodramatic Comedy.
"Someone in the House"

BELASCO Theatre, West 44th St. Evgs. 8.30. Mats. Thurs. & Sat. 2.30.
DAVID BELASCO PRESENTS
DADDIES
A New Comedy by John L. Hobble.

MOROSCO 45th St. W. of B'way. Evgs. 8.20. Mats. Wed. & Sat. 2.20.
OLIVER MOROSCO PRESENTS
THE WALK-OFFS
A New Comedy by Frederick & Fanny Hatton, with a TYPICAL MOROSCO CAST.

LYCEUM 45th St. near B'way. Evgs. 8.20. Mats. Thurs. & Sat. 2.20.
CHARLES FROHMAN PRESENTS
OTIS SKINNER
In H. A. Vachell's New Comedy
HUMPTY-DUMPTY

Charles Dillingham Presents
"EVERYTHING"
at the
HIPPODROME
A Mammoth Musical Spectacle by R. H. Burnside.
Mats. Daily. Best Seats, $1.

## BROOKLYN ATTRACTIONS

CASINO THEATRE
THIS WEEK
SPORTING WIDOWS
Next Week—BON TONS

GAYETY THROOP AVE. BROADWAY
THIS WEEK
SOCIAL FOLLIES
SUNDAY CONCERTS
Booked by MORGANSTERN
Gaiety Theatre Bldg., New York

STAR Jay nr. Fulton St. Tel. Main 1893 Mat. Daily
TRAIL HITTERS
Every Sunday 2 Big Concerts
Wrestling Every Tuesday
Next Week—GIRLS FROM JOYLAND

CRESCENT Fulton and Flatbush Aves. Phone, Main 6352
SAM RICE
AND HIS DAFFYDILS
Company of 50
SUNDAY SMOKING CONCERTS
WRESTLING, TUESDAY. AMATEURS, FRIDAY.

CHAMPLIN HITS HIGH-WATER MARK
OF ALL REPERTOIRE RECORDS
CHARLES K. CHAMPLIN'S
POPULAR PRICED COMPANY
AT THE
ONEONTA THEATRE, ONEONTA, N. Y., WEEK OF SEPT. 16, 1918
GROSS RECEIPTS, $4052.70
H. M. ADDISON, Manager, Oneonta Theatre.
O. S. HATHAWAY, Owner, Oneonta Theatre

# WITH THE COLORS

Earl Meyer, former "tab" actor, is on his way overseas.

Lou Devine, the Hebrew comedian, is in the service.

Donald Meek is now with the British-Canadian Army.

George McFarlane has enlisted with the Canadian Army.

Kid "Ted" Lewis, the boxer, has joined the Canadian Army.

Bob Green, "tab" comedian, is now with the colors at Camp Bowie.

Bruce Elmore has enlisted with the British-Canadian Army.

Phil Bessler is with the Naval Training Station, San Diego, Cal.

W. Snyder is with 3d Company, 161st Division, Camp Grant, Illinois.

Homer Mayes is with the base hospital at Camp Hancock; Augusta, Ga.

Harry Fine is in the service and is stationed at Camp Grant, Rockford, Ill.

Fred Barren is with the United States Naval Training Station at Pelham Bay.

Thomas J. Gabby, formerly of Gabby Brothers and Clark, is with the colors.

Sherman Dern, formerly with Al. G. Field's Minstrels, is now with the colors.

Milton J. Francis, formerly of Jolly, Francis and Wild, has enlisted in the army.

Harry Young, formerly of Rewley and Young, is stationed at Camp Meade, Maryland.

Al. Shaw, of the vaudeville team of Shaw and Lee, has been inducted into the National Army.

Samuel E. Ison, known to burlesque as George Ison, has been inducted into the National Army.

Frank Garver is with the 3d Battalion, 152nd Depot Brigade, Co. 10, stationed at Camp Upton.

Charlie Martin, formerly with the Barnum & Bailey Shows, is stationed at Camp Upton.

Claude Wade, formerly of Craig and Wade, was reported killed in action in France recently.

Neal Mack, formerly of the Greater City Four, is stationed at the U. S. Navy Yard, Philadelphia.

Harry A. Goldberg is with the colors and is stationed at the Great Lakes Training Station, Illinois.

George Wilson, formerly of Wilson and Larson, is with the American Expeditionary Forces overseas.

Max Weily, formerly of the Trixie Friganza act, is now in an athletic training camp at Greenleaf, Ga.

E. Billy Coleman is with 3d Company, 4th Battalion, Central Officers' Training Camp, Camp Pike, Arkansas.

Jack Laney, vaudevillian, is with Headquarters Co., 121st Infantry, 31st Division, at Camp Wheeler, Georgia.

Fred Ranee, son of Frank Ranee, the magician, was killed in action in France, July 19th, according to overseas advices.

Billy E. Randolph (William Engler) is with the United States Navy Isolation Camp, Pelham Bay Training Station.

William S. Greene, brother of Mae Greene, died in France recently. He was a private in the 101st Medical Corps.

L. G. Howard, of the Thomas A. Kirby offices, will leave for camp today, following induction into the National Army.

Raymond E. Oswald, former member of the singing and dancing act of Dugas and Oswald, is now in the service at Camp Johnston, Fla.

T. Warne Wilson (Thomas E. Warne) is with Co. 19, 5th Battalion, Depot Brigade, stationed at Camp Dix, New Jersey.

Jack (John R.) Adair, formerly of Adair and Younger, is with the 4th Recruit Co., 1st Battalion, at Laredo, Tex.

Henry B. Stremel, formerly of the Hippodrome Four, is with the Quartermaster's Corps, Camp Devens, Massachusetts.

Alois Huston, care Pete Mack, the Palace Theatre building, was one of the recent registrants with Draft Board No. 158.

Alex Hanlon, of the Sam Baerwitz offices, will leave for Camp Upton, Friday, following induction into the National Army.

Frank McNellis, formerly of McNellis and Reyes, is with the Indianapolis Detachment, No. 1, Company B, Indianapolis, Ind.

Private John Cousins has been transferred from Fort Slocum to Fort Oglethorpe, Ga., and is with Veterinary Corps No. 1.

Russ Willison, Hebrew comedian, has been discharged from the United States Army on account of physical disability. He was stationed at Camp Meade, Md.

Marc Howard Cohan and Robert Morse Feldman, known in vaudeville as Howard and Morse, have enlisted. Feldman is with the U. S. Marine Corps.

James E. Kennedy, treasurer of the Casino Theatre, left for Camp Gordon, Lytel, Ga., August 29, in charge of the current quota of Board No. 115.

Billy Jackson, formerly of Jackson and Emily Darrell, has been inducted into the service and has left for a Tacoma, Wash., camp. Miss Darrell will continue as a "single."

Jack Lee, formerly of Jack Lee and Lou Lawrence, is with the 1st Regiment, Company 20, United States Quartermaster Corps, stationed at Camp Joseph E. Johnstone, Jacksonville, Fla.

Harry Brook, actor; Harold G. Crane, actor; Peter Kaha, musician, and Ralph Russell, pianist, are the professionals who will be sent to Camp Meade, Maryland, today by Draft Board No. 158.

Bert Grant, the composer, headlined a vaudeville bill provided for the entertainment of the soldiers at Fort Slocum last week. Grant recently joined the colors and is stationed at Fort Slocum.

Lieutenant Al Millman, formerly of the New York offices of the Marcus Loew amusement enterprises, is stationed at Camp Hancock, Augusta, Ga. When he is not attending to his military duties, he is staging shows for the soldiers.

J. H. Adkins, formerly of the staff of the Ringling Brothers Circus, has enlisted in the navy. He has been made chief yeoman and assigned to the staff of Rear Admiral N. R. Usher, commandant of the Third Naval District, New York City.

Lieut. Francis A. Busby, a member of the 312th Infantry, formerly assistant manager of Healy's Golden Glades, was wounded in action on the Marne, July 23. Busby is a brother-in-law of M. M. Kelly, manager of the Golden Glades.

### SUES RAILROAD FOR $10,000

A $10,000 suit for damages has been filed against the Long Island Railroad Company by Isabelle Lowe Foster for injuries alleged to have been caused through the negligence of one of the company's employees. Justice Cropsey, of the Supreme Court, in Brooklyn, directed her last week to furnish the company with a bill of particulars showing how she sustained the injuries and what medical attendance she had to undergo.

The plaintiff alleges that while traveling the door of a car was violently thrust against her right foot, inflicting severe injuries. The company denies knowledge of the accident.

### WELCH SUES HITCHY AND GOETZ

Jack Welch, erstwhile Cohan and Harris associate, last week instituted suit against Raymond Hitchcock and E. Ray Goetz, of the theatrical firm of Hitchcock and Goetz, in the Supreme Court, in which action he demands $3,150 from the defendant firm for back salary he alleges is due him on a contract.

Welch says he was engaged November 22, 1917, by Hitchcock and Goetz to take charge of the booking of the then newly formed concern for the season of 1917-1918. He was to have received $150 weekly. After receiving this salary for eight weeks, however, he says he was told that his services no longer were needed.

# VAUDEVILLE REVIEWS

(Continued from pages 7 and 8)

## McVICKERS

**(Chicago)**

Carron and Farms opened McVickers' programme with a snappy display of acrobatics that won genuine applause. Some of their feats are difficult and ingeniously done.

Emma and Effer Elliott vocalized a repertoire of splendidly selected songs, doing exceedingly well. Their voices have a nice range and they displayed them to the very best advantage.

Lionel Paris offered some bright bits in a monologue and some stories that were appreciated. He was a general favorite.

Charles Lawlor and Daughters are popular in this vicinity and they were meritoriously accepted on their re-appearance.

Wood, Young and Phillips form a trio of exceptionally clever thespians. Especially is this true of the comedian and the girl. The latter is a decidedly artistic dancer, while the comedy is well taken care of by the Hebrew and "straight." They scored the hit of the bill.

Hubert Dyer and his pantomimic endeavors impressed and won well-earned recognition.

Mary Dorr offered character songs that found instant favor and were relished.

"Off to the Front," a musical comedy offering, closed the show with comedy, singing and a bit of dancing. It pleased.

H. F. R.

## MAJESTIC

**(Chicago)**

The Caits Brothers started things at the Majestic with song and dance, in which both are experts.

Marshall Montgomery presented his ventriloquial novelty, which is modernized and extremely entertaining.

Lawrence Grant and Company offered "Efficiency," which has to do with the making over of German man power surgically and the sentimental thoughts of the lower classes. It registered emphatically.

Elsa Ruegger offered a repertoire of classical selections on the 'cello. She possesses marvelous technique and her offering is arranged artistically.

Elsa Ryan is cherished by local theatregoers and appreciated in every sense of the word. "Peg for Short" is the offering and it is a playlet of the most entertaining quality.

Bert Melrose accomplished his sensational four-table high fall and found favor with pantomimic cut-ups.

Elizabeth Murray created thunderous applause with stories and songs, some restricted and others popular, and was deserving of the honors bestowed.

La Bernicia is a marvelous artist on her toes and, in fact, one of the most artistic ballerina dancers that has ever graced the boards of the Majestic. Her company gave excellent assistance.

H. F. R.

# DEATHS IN THE PROFESSION

**BERNADETTA BURNS**, last season a member of Gus Hill's "Mutt and Jeff" Company, died August 6, at her home in Kansas City, Mo.

**BENNY BYRON**, of the Musical Byrons, died last week in Chicago.

**JAS. W. GRIFFITH**, of the Union Square Transfer Company, died at his home in New York, Sept. 5. He was one of the pioneers in the line of baggage transfer for vaudeville performers.

**M. RALPH CAMP**, manager of Goldwyn's Boston film exchange died this week from pneumonia which followed an attack of Spanish influenza. Arrangements are being made to bring the body to New York for burial by his mother and a married sister. Camp was very popular and was known to have a multitude of friends.

**ALFRED D. HOLMAN**, a veteran actor, died September 14 at his home in London, Can., from paralysis aged sixty-five years. The deceased, who was internationally known as a member of the Holman Opera Co., an organization popular about fifty years ago, was born in New York, the son of George and Harriet Holman, founders of the Holman Troupe, who came to the United States from England. As a youth he became a noted member of his father's company, being possessed of a fine baritone voice and also being an excellent actor. He married Blanche Bradshaw, also a member of the company and they continued with the Holman organization until it was broken up by his father's death. He then went to London, Can., to live and became manager of the Princess Skating Rink. His ability as a stage director was recognized by members of the Western Fair Board and he was appointed director of the exhibition, a position he held for many years and because of ill health relinquished three years ago. He was prominent in Masonic circles, being a Knight Templar and a Shriner. Mr. Holman is survived by one son, Arthur A. Holman, a prominent actor and at present director of the stock company at the Wilson Avenue Theatre, Chicago. The funeral services were held at the family residence on September 17 and interment was made in Woodland Cemetery.

**LOUISE D'ACRE**, the vaudeville actress, died last week at the Sloan Hospital. She was forty-eight years old and was the wife of William McIntyre, whose father is a member of the vaudeville team of McIntyre and Heath. She made her stage debut twenty-five years ago, was an accomplished musician and did a musical and monologue act. The funeral took place from the Campbell Funeral Church, at Broadway and Sixty-sixth street, Monday morning.

**LALLIE HALL**, a cabaret singer at the Garden restaurant, died suddenly of heart failure last week. She was buried Saturday afternoon at 1:30 o'clock from Winterbottom's undertaking establishment, 75 West Forty-seventh street. Miss Hall was born in England and had no relatives in this country. Other members of the cabaret defrayed the funeral expenses and provided a plot in Kensico cemetery.

**DANIEL McGHIE**, the father of John McGhie, the operatic conductor, and himself an eminent musician, died at his home in Washington, D. C., on September 8, aged seventy-six years. Mr. McGhie was a native of Glasgow, Scotland, where he carried on the business of grain merchant. Music was his hobby, however, and he studied theory with such success that Sir George A. MacFarren and Frederick A. Gore Ouseley awarded him the degree of bachelor of music at Cambridge University. Mr. McGhie took active part in organizing the Glasgow Choral Union and acted as precentor of the Tron Free Church until the organ supplanted the old method of psalmody, when his son succeeded him.

**W. C. WEST**, a motion picture actor, died September 13th in Bellevue Hospital, where he had been taken suffering from injuries received in a fall at Forty-sixth street and Sixth avenue, two days previous. Nothing is known of his relatives. He was engaged to marry Miss Lillian Hourigan.

**MARIA SORIANO**, thirty-four, who was with the Dreamland Circus side show in Coney Island, as the "armless phenomenon," died of pneumonia in the Coney Island Hospital last week after an illness of five days. She will be buried in Holy Cross Cemetery. All the other members of the show will attend the funeral.

# MOTION PICTURES

## MACHINE MFRS. TO CONSERVE MATERIALS

### WAR BOARD ISSUES REGULATIONS

A conservation program, the regulations of which will from now on govern the manufacture of motion picture projection machines, was worked out at a conference between the Conservation Division of the War Industries Board and the machine manufacturers, held in Washington last week.

The new regulations call for lighter machines, the substitution of less essential metals in place of steel, iron, aluminum and brass, and a cutting down in the variety of the sizes of lenses of all machines manufactured hereafter.

The War Industries Board's regulations, as contained in an announcement to the manufacturers, are as follows: "The Division has been informed that manufacturers in your industry are producing machines with lenses of a greater variety of sizes than is necessary in war time, that considerable saving in the weight of machines can be effected, with a further saving, by substitution in many cases of some less essential materials for the brass and aluminum now used, and that economies can be effected in the distribution of accessories. The elimination of the avoidable use of brass, steel, iron and aluminum, which are all urgently required for war purposes, is particularly desired."

The schedule covering the industry, which is issued, provides:

First—The purchase of new lenses to be restricted from this date to 4 inches, 5 inches and 6 inches focal lengths, and 16 inches, 20 inches and 24 inches stereo. There is no restriction in dealing in second-hand lenses of any size.

Second—After September 20, 1918, the following accessories to be furnished to purchasers only upon request as extras: Rheostat, rewinder, reels.

Third—Each manufacturer to reduce the weight of his machine as much as is practicable and to advise this division immediately of the amount of this reduction.

Fourth—Each manufacturer to substitute some less essential material for brass, aluminum and steel in so far as possible, and to advise this division of the action taken.

### LOWER OPERATOR AGE LIMIT

HARRISBURG, Pa., Sept. 23.—The minimum age limit for operators of moving picture machines in Pennsylvania has been changed by the Industrial Board of the Department of Labor and Industry from eighteen to sixteen.

This amendment to the motion picture operator's code is said to be a strictly war measure, and the minimum age limit of sixteen years is to be effective only during the period of the war.

### RIALTO-RIVOLI IS HONORED

The Government last week formally presented to the management of the Rialto and Rivoli theatres engraved certificates of membership in the Committee on Public Information, in recognition of their services in co-operating with the four-minute men assigned by the Government to speak at those houses.

### "SALOME" OPENS OCT. 6th

"Salome" will open at the Forty-fourth Street Theatre, October 6. It is said to be Theda Bara's best work. In honor of the event Miss Bara will come to New York for the occasion. J. Gordon Edwards, her director, and A. S. Seligher, special representative, will arrive here earlier.

### UNIVERSAL TAKES SYMPHONY

The Symphony Theatre, at Broadway and 95th street, reopened last Saturday under the management of Harry Levey, manager of the Industrial Department of the Universal Film Company. The opening program contained Universal productions exclusively, although announcement is made that Paramount-Artcraft pictures will be shown as soon as arrangements to this end are made.

The initial pictures were Dorothy Phillips in "The Talk of the Town," a Universal feature; "The Geezer of Berlin," a Jewel (Universal) comedy, and a Universal weekly news reel, relabeled "Symphony Animated Review."

A permanent manager for the house has not been named as yet. Levey is temporarily in charge.

James C. Bradford directs an orchestra of twenty pieces. Under the ownership of Aubrey Kennedy, the orchestra numbered in excess of fifty pieces.

It was stated at the office of Universal early this week that the Symphony had "no staff to speak of." The publicity is being handled from the offices of Universal.

"Crashing Through to Berlin," a Universal feature, is scheduled for a showing the last half of this week. Next week's picture will be "The Yellow Dog," a Jewel production.

Performances are continuous from 1 to 11 P. M. As under the administration of Kennedy, smoking is permitted in the loges and boxes. Prices are thirty and fifty cents evenings, and twenty and thirty cents afternoons, children ten cents.

### PRESIDENT TO SEE FILMS

WASHINGTON, Sept. 21.—On Friday evening the Liberty Loan Films made by the National Association of the Motion Picture Industry for the Government will be shown to the President of the United States, 2,000 members of the Legislature, the diplomatic corps, the marine and army officers and some of the New York film men. John C. Flinn, secretary of the Liberty Loan Film Committee, has made all arrangements. This recognition by the Government of the value of the motion picture to the Government in war time is a great triumph for the industry.

### RUNS DOWN BOY

YONKERS, N. Y., Sept. 23.—Blanche Lasky, sister of Jesse Lasky and associated with him in the theatrical and motion picture business, was arraigned in Yonkers City Court today on a technical charge of reckless driving. Her car, a Stutz, which she was driving herself, ran down and seriously injured seven-year-old Peter Hresko, of Nepperhan Avenue, Yonkers. The lad's skull was fractured, and the hearing was adjourned two weeks, pending the outcome of the boy's injuries. Miss Lasky disclaims responsibility, declaring that the youth fell under the car.

### CLAIM CLARA YOUNG RIGHTS

The Select Pictures Corporation has issued a statement on behalf of the C. K. Y. Film Corporation, denying a statement giving the rights of distribution and the management of Clara Kimball Young Pictures to Harry Garson. Select Pictures state that C. K. Y. has a contract for the exclusive services of Clara Kimball Young for a period of several years and that they own the entire capital stock of that corporation.

### ARTCRAFT BUYS "SPORTING LIFE"

Artcraft is reported to have purchased the rights to "Sporting Life." The Artcraft purchase is said to have resulted from the excellent impression made by the picture during its engagement at the Rivoli, last week. Tourneur produced "Sporting Life," Heller and Wilk backing the production financially.

## FOX TO OPEN CONTINENTAL EXCHANGES

### BROADENS EUROPEAN OPERATIONS

The Fox Film Corporation has decided to enlarge the scope of its European activities. With this end in view, steps will be taken shortly to establish distributing depots in Paris, Marseilles, Madrid, Rome, Venice, Naples and other important cities on the continent.

The task of establishing the new continental Fox exchanges has been delegated to Field Carmichael, who has recently been promoted from the post of manager of the concern's Detroit exchange to that of supervisor of foreign distribution.

Carmichael will make his headquarters in London, and, in addition to making arrangements for new exchanges in France, Spain and Italy, will have full charge of the ten Fox offices that have already been established throughout Great Britain.

Until now the Fox pictures have been distributed on the continent through the medium of agencies. Under the new plan, continental exhibitors will receive direct service.

Carmichael is rated as a first-class film man, having gained a comprehensive insight into the problems of picture distribution during the seven years he has served as field manager for the Fox Corporation in various cities throughout the United States.

### HELD FOR EXTORTION

Jack Le Claire, thirty-three years old, an actor, of 245 West Forty-sixth Street, was arrested last week on a charge of extortion and grand larceny. Owen Moore, moving picture actor and husband of Mary Pickford, was the complainant.

A page from the register of the Hotel Almanac at Atlantic City, where Le Claire for a time was employed as clerk, appears in the case as an exhibit. It is dated July 20, 1918, and on it appears the name, "Owen Moore and wife."

Le Claire is alleged to have communicated with Moore, who referred him to his attorney, after informing him that he was not at the hotel at the time and that the writing purported to be his signature was not written by him.

Le Claire, it is said, first tried to sell the register page to O'Brien, Malevensky and Driscoll, attorneys for Douglas Fairbanks, but opened negotiations with Moore when the Fairbanks attorneys intimated that even $10 would be a high price for a hotel register page.

One hundred and seventy-five dollars in marked bills also appear in the evidence.

### STARTS LIBERTY LOAN FILM

Douglas Fairbanks, having completed "Sic 'Em, Sam," for the next Liberty Loan Drive, has started work on his promised propaganda picture to be used during the Fifth Canadian Victory Loan.

The selected title is "Maple-leaf Forever," from the story by Ted Reed, staged by Albert Parker, the new Fairbanks' director. The cast includes Sara Mason, Bull Montana, Tully Marshall, Edward Tanaka, Albert McQuarrie and Jay Dwiggins.

### BILLIE BURKE HAS NEW PLAY

Billie Burke will appear in the screen comedy "Good Gracious, Annabel," by Clare Kummer, the film rights of which have been secured by the Famous Players-Lasky Corporation.

### SAY HE PROMISED LICENSE

C. Levy, of De Kalb Avenue, Brooklyn, was arraigned in the Court of General Sessions, last week, charged with having accepted $150 from John Becker, of East Seventy-seventh Street, in return for which he is alleged to have promised to obtain a motion picture operator's license for Becker. He was arrested in front of the World building by Detectives Finn and Haven as soon as the money changed hands.

Following his arraignment in the Tombs Court, where he was held until the indictment was found against him, he was held in $2,500 bail.

### KEENEY RESUMES WORK

Frank A. Keeney has resumed production work, after a lull, with a picture entitled "Her Family's Honor." It was written especially for Catherine Calvert by E. Lloyd Sheldon. Her director, Sidney Olcott, has selected Edward Burns to play opposite her. Among others in the cast are Georgio Majeroni, Henry Sedley, Anna May and Blanche Davenport. The Keeney studios are now at 308-12 East Forty-eighth Street.

### METRO TO MOVE STUDIO

Metro will, as soon as is expedient, open a studio in Hollywood. Maxwell Karger will continue to supervise the Metro features. The stars slated for the West Coast studio are Harold Lockwood, Emmy Wehlen, Viola Dana, Nazimova and Hale Hamilton. Mae Allison and Bert Lytell are already on the Coast. The executive offices will remain here.

### FOX SIGNS BILLY VAN

Billy Van, after an absence of six years from the screen, will return in a Fox Film picture. During his absence he has devoted his time to vaudeville musical comedy and the legitimate stage.

## FILM FLASHES

Ike St. John has been added to the Triangle publicity staff.

Marguerite Clark will have the leading role in "Mrs. Wiggs of the Cabbage Patch."

Gilbert Douglas makes his film debut in Metro's feature, "Five Thousand an Hour."

The second Big V Special comedy issue by the Vitagraph is called "Huns and Hyphens."

Theodore C. Deitrich, Joseph I. Clement and Ned Van Buren are recent additions to the De Luxe Pictures, Inc.

Screen Classic's next propaganda picture is called "Wilson or the Kaiser?" Creighton Hale plays the leading part.

Mae Marsh has returned from Saratoga Springs, where she worked in a racing scene for her newest production.

Jesse D. Hampton is putting the finishing touches on the newest J. Warren Kerrigan picture entitled "Three X. Gordon."

Lee A. Ochs, vice-president of the United Picture Theatres of America, who is on a business survey of the coast, has left Los Angeles for San Francisco.

Messrs. Aronson, Edwards and Lewis are the United Theatres of America, Inc., and the General Film Co.'s representative in Pittsburgh, Kansas City and St. Louis, respectively.

"Private Peat" will be seen in motion picture form, with the author of the story in the title role. The film will be released by the Paramount-Artcraft studio of the Famous Players-Lasky Corporation some time next month at the Rivoli Theatre.

The following Vitagraph releases are scheduled for the week of September 30th: "A Diplomatic Mission," a five reeler, featuring Earle Williams, the twelfth episode of "A Fight for Millions" called "The Tide of Disaster," and two "Big V" comedies in one and two parts respectively, entitled "Roofs and Riots" and "Hula Hulas and Hocus Pocus."

# FEATURE PICTURE REVIEWS

## "THE BETTER HALF"

**Select. Five Reels**

**Cast**

*Louise, Trixie* ..... *Alice Brady*
*Michael Thwaite* ..... *David Powell*
*Hendrick Thurston* ..... *Crauford Kent*
*Judge Thorley* ..... *W. T. Carlton*
*Mrs. Cortlandt* ..... *Isabelle O'Madigan*
*Doctor* ..... *Richard Allen*

**Story**—Dramatic. From Miriam Michelson's novel Michael Thwaite's Wife. Scenario by Louis Sherwin. Directed by J. S. Robertson.

**Remarks**

In this picture, in which she assumes a dual role, Miss Brady's talents are sadly wasted on a very poor story. In the first place, the theme, in which resort is had to the expediency of twins, has been used so often that it has become threadbare. The acting is creditable. Miss Brady probably has not done better screen work, and her support measures up to all requirements, but, as a story, there is but one fitting adjective, "The Better Half" is impossible.

The story concerns Trixie Thorley, later Mrs. Michael Thwaite, a selfish woman, and her twin sister, Louise, who finds happiness in the sacrifices she makes for others. Both roles are played by Miss Brady.

Trixie leaves her village home to live with a wealthy New York aunt. Louise stays behind with a bedridden uncle, who has reared the twins from orphan infanthood. At the death of the uncle, Louise goes to New York to take up settlement work.

In their home town, both love the same man, Michael Thwaite, although Louise is the least demonstrative of the two. Michael marries Trixie. He takes her to task for going to the rooms of Hendrick Thurston, a wealthy but unprincipled bachelor, even though others accompany her. She leaves him and, first visiting her sister at the settlement, later elopes with Thurston to South America.

Thwaite learns that she has gone to the settlement and follows her. On the way he is blackjacked and robbed by thugs. His life is despaired of. The least excitement, the doctor says, will be fatal to him. He calls for Trixie and, to save his life, Louise poses as the faithless wife. Thwaite, in time, recovers his eyesight, which had been endangered.

In the meantime, Thurston tires of the runaway wife and abandons her for another. She returns to New York and suggests to her sister that, inasmuch as Thwaite does not know she has been away, believing it was Louise who eloped with Thurston, they exchange places. Louise refuses to further sacrifice herself and the wife swallows poison. Thwaite sends for his wife, and it is not until the sister confronts him that he learns the truth. He denounces Louise, but later realizes the sacrifice she has made to save the wife's honor and, as the fires of the old love are rekindled, the author conveniently has them plight their troth together.

**Box Office Value**

One day.

## "A WOMAN OF IMPULSE"

**Paramount**

**Cast**

*"La Vecci"* ..... *Lina Cavalieri*
*Nine* ..... *Gertrude Robinson*
*Count Nerval* ..... *Raymond Bloomer*
*Philip* ..... *Robert Cain*
*Mme. Gardiner* ..... *Ida Waterman*
*Dr. Paul Spencer* ..... *Leslie Austern*
*Mr. Stuart* ..... *J. Clarence Handysides*
*Mrs. Stuart* ..... *Matilda Brundage*
*Cleo* ..... *Corinne Uzzell*

**Story**—Dramatic. Written by Louis K. Anspacher. Directed by Edward Jose. Features Lina Cavalieri.

**Remarks**

Paramount can, without hesitation, add this picture to the great successes it has turned out in the past. Here is a fascinating story well played, each actor presenting a vital, living part. The acting of the star, Lina Cavalieri, is superb, as is that of her cast. The settings are in accord with the general excellence of the picture.

Leonora, a poor girl with a beautiful voice, is adopted by Mr. and Mrs. Stuart, wealthy Americans and, together with her sister Nina, makes her home with them in Paris. Her voice is cultivated and she becomes the idol of Paris.

Count Nerval, of jealous disposition marries Leonora after some persuasion and some trouble with his cousin, Philip, who also had loved Leonora. The wedded pair and Nina set sail for America and on the boat the latter falls in love with a young American doctor, Paul Spencer.

When in New Orleans, Leonora and her party visits Philip's home. Philip, after trying his gallantry on Leonora devotes his attentions to Nina. However, Philip, being alone with Leonora in the boat house, when the latter goes to explain the absence of her sister, tries to force his attentions upon her and Leonora, on the impulse of the moment stabs at him and then faints. He is not injured. A Creole girl, in love with Philip, and who sees this scene, comes up behind him and kills him in a fit of jealousy. Leonora is charged with the crime but the Creole girl confesses and Nerval and Leonora are united once more, while Nina marries Spencer.

**Box Office Value**

One day.

## "MYSTIC FACES"

**Triangle Five Reels**

**Cast**

*Yano* ..... *Jack Abbe*
*Tama* ..... *Martha Taka*
*Frank Maxwell* ..... *Larry Steers*
*Letty Stanford* ..... *Clara Morris*
*Girl's Father* ..... *W. H. Bainbridge*
*Goro* ..... *M. Seke*
*Mao Li* ..... *Liu Chung*

**Story**—Melodramatic. Written by E. Magnus Ingleton. Directed by E. Mason Hopper. Featuring Jack Abbe.

**Remarks**

Yano, a young Chinese of American rearing, looks forward to the time when he can marry Tama, and they can have a chicken farm. His one other love is for his dog, Gow. His present employment is with his uncle, who runs an antique shop. He delivers a package to the home of Letty Stanford. As he is leaving the dog catcher gets Gow, but Letty secures the animal's release by paying the dog catcher. In gratitude Yano gives Letty a mystic charm. Letty is an enthusiastic worker for the Red Cross and attracts the attention of two German spies, who kidnap her to teach the Yankees a lesson. Yano finds in an entryway the charm he had given Letty and, suspecting foul play, puts on a kimona and enters the house as a washerwoman. He overcomes the "roughneck" who is guarding Letty and releases her. She escapes and notifies the police, who arrive in the nick of time to save Yano from the fury of the spies, who, incidentally, are taken off in a patrol wagon. Letty's father rewards Yano handsomely, and in the last few feet of the film Yano and Tama are shown with their chicken farm and a little Yano in the arms of its mother.

**Box Office Value**

Full run.

## "WHEN A WOMAN SINS"

**Fox. Seven Reels**

**Cast**

*Lillian Marchard, later Poppea* ..... *Theda Bara*
*Mortimer West* ..... *Joseph Swickard*
*Michael West* ..... *Albert Roscoe*
*Dr. Stone* ..... *Ogden Crane*
*Augustus Van Brooks* ..... *Alfred Fremont*
*Reggie West* ..... *Jack Rollens*

**Story**—Dramatic. Written by Betta Breuil. Directed by J. Gordon Edwards. Features Theda Bara.

**Remarks**

In this film Theda Bara appears in her favorite vampire role from a slightly different angle than she has in the past.

Lily Marchard, played by Theda Bara, is engaged as a nurse to Mortimer West, an old rogue who is very sick. Michael West, a young divinity student visits his father and falls in love with the nurse. One night just before retiring, Lily is charmed by some distant music and, forgetful of the hour and her attire, dances in the garden. She is seen by the elder West. The old man follows her into her room, where she runs when she finds that she is discovered, and young West, arriving just them, misconstrues the situation. The old man dies from his exertion, and blaming his death on Lily, Michael orders her from the house.

This makes the girl decide to revenge herself by leading a wanton life. She ensnares the love of Reggie West, whom she uses as a means to reach Michael. The latter comes to her house at night to save Reggie and, when the latter sees this, he shoots himself. After a dinner to which Michael is invited, he attempts to reform the former nurse who is now Poppea, a famous dancer, and succeeds, with the aid of love.

**Box Office Value**

One day.

## "BONNIE ANNIE LAURIE"

**Fox. Five Reels**

**Cast**

*Annie Laurie* ..... *Peggy Hyland*
*Sandy Laurie* ..... *Henry Hallam*
*Captain McGregor* ..... *William Bailly*
*Lieut. Hathaway* ..... *Sidney Mason*
*Andy McGregor* ..... *Dan Mason*
*Nan, the nurse* ..... *Marion Singer*

**Story**—Military melodrama. Written by Hamilton Thompson. Directed by Harry Millards. Features Peggy Hyland.

**Remarks**

This is a fascinating little film of love and war with pretty Peggy Hyland carrying the leading role.

Donald McGregor, before leaving for the front, becomes engaged to Bonnie Laurie. While Donald is at war, Annie rescues a strange soldier from the sea and later they fall in love with each other. Annie's father, enraged at this, orders the soldier to depart and Annie follows him. They seek shelter in a hut and, during a storm, he wanders out and is lost.

Annie is turned out of the house when she attempts to return home and goes to France as a nurse. The soldier, restored to reason, finds himself once more in the midst of battle, where he meets Donald McGregor and saves his life. The two wounded men and Annie Laurie meet in the hospital. She is torn with conflicting emotions but does the right thing when she marries Donald. The other soldier, Lieutenant Hathaway, returns to the fight.

Sidney Mason, as the strange soldier, plays

**Box Office Value**

One day.

## "HER COUNTRY FIRST"

**Paramount. Five Reels**

**Cast**

*Dorothy Grant* ..... *Vivian Martin*
*Franklin Grant* ..... *John Cossar*
*Mrs. Grant* ..... *Florence Oberle*
*Isabelle Grant* ..... *Brydone Zuber*
*Craig Allison* ..... *J. Parks-Jones*
*Dr. Barnes* ..... *L. W. Steers*
*William* ..... *Lewis Willoughby*
*Henry* ..... *James Farley*
*Lena* ..... *Lillian Leighton*

**Story**—Melodramatic. Written by Mary Roberts Rinehart. Scenario by Edith Kennedy. Directed by James Young. Featuring Vivian Martin.

**Remarks**

Dorothy Grant, the younger daughter of a munitions contractor, is very patriotic and her patriotism leads her to form a Girls' Aviation Corps, the object of which is to catch spies. The first person to fall under her suspicion is William, her father's new butler, and she sets a watch on him. She is lured to the garage by Henry, the chauffeur, and Lena, the cook, who, failing to obtain the password to the munitions plant, bind and gag her. William then comes to her aid and is shot by Henry and left for dead. When Henry and Lena leave, Dorothy signals for help by "wig-wagging," which she learned in the course of her drills with the "G. A. C." The police arrive and arrest the spies and Dorothy agrees to "wait" for her sweetheart, Craig Allison, who has enlisted. Incidentally, William is discovered to be a Secret Service Man.

The chief interest in the picture is found in the performance of Miss Martin, who is charming as the heroine. The story has little plot and what there is is poorly worked out. The construction also is poor. Dorothy's logical sweetheart is the secret service man. Craig Allison has no claim to the distinction. Miss Martin's charming work and her popularity should give the picture draft.

**Box Office Value**

Full run.

## "THE MARRIAGE RING"

**Paramount. Five Reels**

**Cast**

*Anne Mertons* ..... *Enid Bennett*
*Rodney Heath* ..... *Jack Holt*
*Hugo Mertons* ..... *Robert McKim*
*Aho* ..... *Maude George*
*Koske* ..... *Charles K. French*
*Mrs. Heathe* ..... *Lydia Knott*

**Story**—Dramatic. Written by John Lynch. Directed by Fred Niblo. Features Enid Bennett.

**Remarks**

The story is a fascinating one of German intrigue and tropical love, interwoven. Anne Mertons, married to an agent of the German government, is forced by her husband to help him in the carrying out of his designs. She protests and in a struggle over a revolver with which her husband threatens her, he is accidentally shot.

She escapes to a steamer bound for Honolulu. On board, she meets Rodney Heathe, a sugar planter, and his mother. They invite her to their island home and she accepts. Heathe falls in love with her.

Mertons, however, has been only slightly wounded by the shot and is now in Honolulu with Koske, a German spy, commissioned to burn the cane fields of Hawaii. He sees his wife and forces her to go with him during which she overhears the plans of the spies and warns the planters. Merton's clothes are fired by one of the brands of fire and, half blinded, he plunges down a cliff to death as Heathe takes Anne into his arms.

**Box Office Value**

One day.

## "THE BRAZEN BEAUTY"

**Vitagraph. Five Reels**

**Cast**

*Leslie Seldon* ..... *Corinne Griffith*
*Dr. Wolff* ..... *Marc Mac Dermott*
*Mr. Morris Wynn* ..... *Charles A. Stevenson*
*Mrs. Morris Wynn* ..... *Ida Darling*
*Jack Wynn* ..... *Webster Campbell*

Story—Dramatic. Written by Robert W. Chambers. Directed by John Robertson. Featuring Corinne Griffith.

**Remarks**

Dr. Wolff, a secret agent of Germany, is the head of a gang of spies who have succeeded in blowing up plants and factories engaged in manufacturing various war materials for the United States Government. Wolff is also paying court to Leslie Seldon, an heiress who loves and is loved by Jack Wynn, the son of a wealthy munition maker. Jack suspects Wolff, tracks him to his home and is made prisoner by him. Leslie Seldon then receives a letter which the spy wrote from Jack saying he is going away. When she receives it she, too, suspects Wolff and communicates with Government authorities, who place secret service men at her disposal. She manages to obtain an invitation to Wolff's house and installs a dictagraph, which furnishes proof against the spies who are rounded up by the police just as Wolff is about to shoot young Wynn.

**Box Office Value**

Full run.

# FILM FLASHES

"Hoot" Gibson has joined the tank corps.

Valentine Grant is recuperating from a nervous breakdown in Jerome, Idaho.

Thomas A. Persons has been made studio manager of the De Luxe Corporation.

"The Iron Test" will follow "A Fight for Millions" in Vitagraph's four serials a year plan.

Thomas Jefferson is in the cast of "The Spenders," Bert Lytell's next picture for Metro.

"Western Atmosphere" is the title of Eddie Lyons and Lee Moran's latest Star Comedy.

"The Side Show Girl" is the next story being prepared by Edward Sloman for Margarita Fisher.

Fritizi Brunette's latest picture, "The Cabaret Girl," is scheduled for release November 4th.

Jack Ball and Frank Mock, both assistant directors with the L-Ko, have gone into the service.

Thomas Jefferson Geraghty has been borrowed from Metro to write Mary Pickford's Liberty Loan scenario.

Frank Griffin, comedy director, is now with the L-Ko and has completed his first picture, entitled "The Chef."

Diando has started work on "Sawdust Doll" with Baby Marie Osborne, under the direction of William Bertram.

Marion Davies' next picture will be the screen version of the famous musical comedy, "The Belle of New York."

Emile Chautard, director for Elsie Ferguson, has been sick since the completion of "Under the Greenwood Tree."

"The Side Show Girl" is the name of Edward Sloman's next story for Margarita Fisher at the American studios.

Charles Ray is nearing the close of his latest Paramount feature, the temporary title of which is "Dreamy Dub."

Robert W. Priest, President of "The Film Market, Inc.," has secured the world rights to "What Becomes of the Children?"

"The Lure of Luxury," formerly entitled "The Bargain True," is scheduled for release by the Universal on October 7th.

Director Craig Hutchinson, after two weeks in the hospital, is once more on the job with the picture, "Work or Fight."

Clare Morris has been engaged by George D. Baker, Metro's western manager, to play opposite Bert Lytell in "The Spender."

Harry C. Kleindienst is one of the latest additions to the staff making the Houdini serial. William Pike will play the juvenile role.

Martha Mayo will appear in "The Peacock Lady," produced by the Sunshine Film Company. This is the company's first picture.

Jack Cunningham has been engaged to put into scenario form the plays that the United Picture Theatres will buy for Kitty Gordon.

Leon Kent, a veteran film actor, will appear with Helen Gibson in a series of two-reel westerns under direction of Harry Harvey.

One of Eddie Polo's scenes in "The Lure of the Circus" will be staged before an audience in Barnum and Bailey's circus when the latter visits Los Angeles.

John Gilbert, leading man with Bessie Love in her first production for Vitagraph, expects to go into the service upon the completion of his present feature.

Ernest Smith, son of W. S. Smith, studio manager of the Vitagraph, Hollywood plant, has gone to serve the colors. This is the sixth son of Mr. Smith that is claimed by the service.

The following Hodkinson Service representatives were recently appointed: C. Henschel in Philadelphia, E. C. Moore in Pittsburgh, H. C. Simpson in Atlanta, and W. O. Edmonds in San Francisco.

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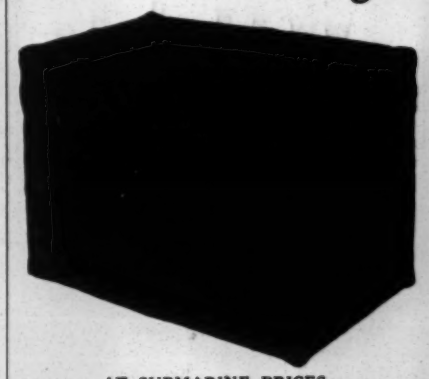

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